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ABSTRACT

This program guide contains detailed syllabi for over fifty elective courses in a five-phase program for grades ten through twelve. Focusing on instruction in language, grammar, composition, and literature, it describes courses on such subjects as "Concepts in Language and Composition," "Teenage Tales," "American Folklore and Legend," "Creative Writing," "Science Fiction," "Oral Communication," "Literature and Politics," "Transformational Grammar," "Individualized Reading," "The British Novel," and "Masterpieces of Literature." The syllabus for each course contains a rationale, a synopsis, a list of goals, a description of the basic area to be studied, a list of materials to be used, suggested approaches and procedures, and a bibliography of teacher resources. Also included are a rationale for the entire phase-elective program, a bibliography of general resources for the teachers involved, some sample premium contracts which advanced students may choose, a description of various paragraph patterns, and a presentation of the proper form for footnotes and bibliographies. (DD)

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ENGLISH PROGRAM

NONGRADED PHASE-ELECTIVE

FILMED FROM BEST AVAILABLE COPY

Robert E. Lee
High School

Ross S. Sterling
High School

GOOSE CREEK CONSOLIDATED INDEPENDENT SCHOOL DISTRICT
Baytown, Texas

1972

CS 200 346

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The calm way of life in education has disappeared and a new era has invaded education. Today's schools are the pressure point of our troubled era--in constant contact with the social unrest and upheaval that characterize our times. The Phase-Elective English Program is a part of this new way that has entered the world of education. It is a program that represents a new view in the approaches to teaching.

It is a wholesome thing that educators are concerned with the problems of bringing quality and diversity of curriculum to a plane that challenges every student. This explains the new approach in the teaching of English which is another milestone in the educator's concern. The Phase-Elective Program is designed with the student in mind. The teacher is given a greater opportunity to respond to the distinctive needs of individual students.

Not only do students profit, but teachers, too, are rewarded. The Phase-Elective English Program offers the teacher a far greater degree of professional fulfillment and satisfaction.

Johnny Clark

Johnny Clark
Superintendent of Schools

Instruction and Guidance Office

As knowledge and printed materials mushroom, it becomes increasingly difficult to sort out the most important to present in the language arts and literature area; therefore, it becomes necessary to shift the emphasis from what to how in senior high school English courses. If a student can be inspired to a level of interest that would motivate him to develop the skills needed to equip him for life in an interesting and complicated society, it seems that a major goal would be met.

Hopefully, the opportunity for student choice in the Phase-Elective Program will be a first step in the provision of an instructional procedure that would serve as a vehicle for the successful development of essential communicative study skills.

W. C. Herring

W. C. Herring, Deputy Superintendent
Instruction and Guidance

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Description of Courses

Phase I

Concepts in Language and Composition I I-1

Great Americans I-5

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Youth Grows Up I-13

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Phase II

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Science Fiction II-23

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Heroes of the American West II-34

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Phase III

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Phase IV

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RATIONALE

It is the responsibility of every school in a school system and of every department within that school to develop a program that contributes to the attainment of the major goals of that school system. The goals of the Goose Creek Consolidated Independent School District are to help every boy and girl achieve intellectual development, moral and ethical and spiritual values, economic understanding and vocational competence, citizenship and civic responsibility, social development and human relations, and self-realization and physical and mental health.

It is with due awareness of these goals that the members of the English departments of Robert E. Lee and Ross S. Sterling high schools have developed a nongraded phase-elective program for grades ten through twelve. Since English by its very nature is the subject nearest one's personality, culture and needs, it is mandatory that this program above all others be committed to meeting the individual differences of every student. The program permits a student to work at the level of maturity for which he is best fitted; it provides logical progression from one level to another; and it provides rich challenges for the student who seeks a high degree of academic achievement.

Language. Since language is one of the major components of culture, the student should be encouraged to gain proficiency in that language which best helps him to relate to his own culture and surroundings. Although every effort should be extended to help the student apply acceptable usage to oral and written communication, teachers must realize that every individual has his own dialect and idiolect and that these are an integral part of his heritage. Each aspect of English involves the use of language; therefore every course is designed to contribute to the student's growth.

Grammar. A knowledge of the structure of our language is a part of our

intellectual growth; therefore most students are expected to learn the basic principles of transformational grammar in the seventh through the ninth grade. If a student elects not to take a fourth year of English or a Phase IV course, he is not required to continue his formal study of grammar beyond the ninth grade. However, if he does elect Phase IV courses, he is automatically required to take an additional course in transformational grammar.

Composition. An effective composition program must provide a sequential development of skills and techniques. Each Phase in the program includes a basic course in Concepts in Language and Composition. The student is required to take only one of these courses, the Phase to be determined by the extent that he has fairly-well mastered the concepts of the preceding Phase. Composition activities vary in type, degree of difficulty, and length. The student on the lower level is expected to write often but briefly; the student on Phase V, on the other hand, is expected to work independently on fewer assignments but with a greater degree of maturity. (See Composition Guide, page 6.) Although only one course is offered in Oral Communications, each course provides opportunities for the student to engage in oral discussion.

Literature. Students develop an appreciation for and an understanding of literature as they move progressively from one literary experience to another. The Phase-Elective program is designed to offer each student choices of thematically organized clusters of literary selections, chosen for their high interest for the lower levels and their academic challenge for the upper. Since the chief purpose of literature should be to provide satisfaction, the student should not be urged beyond his capacity to apply the critical process to his reading. (See Growth in Literary Criticism, page 11.)

Individualized Teaching. It is recognized that a student cannot proceed other than at his own rate. The program provides for individualized teaching by

the following means:

1. Students are permitted to choose courses which best fit their interests and their needs.

2. The section of Suggested Approaches and Procedures provides for independent activities.

3. A wide range of content within each course allows for individual choice.

However, no curriculum guide can make adequate provision for materials and methods to fit the needs of every individual. Therefore, true individualization must be the responsibility of the teacher, who is best qualified to determine the personality, the culture, and the qualifications of the student.

Mass Media. The use of varied media is mandatory in order to achieve the goals of a comprehensive curriculum. It is now accepted that the literature anthology and grammar-composition textbook alone cannot meet the demands of a program designed for the present-day youth; therefore provisions are made for including supplementary texts, films, videotapes, filmstrips, recordings and transparencies. The program also provides for the use of media equipment as a teaching aid and as a means to encourage student participation.

EXPLANATION OF PHASES

Phase I is designed for sophomores and juniors who have completed Basic Fundamentals in English I. Students are placed in this Phase upon teacher/counsellor recommendation. An effort is made to provide easy, high-interest material.

Phase II provides a level of difficulty for approximately fifty per cent of the sophomores and the below average juniors. Seniors are not eligible unless they lack the required credits in English for graduation.

Phase III, which has the largest number of classes, includes a cross-section of sophomores, juniors and seniors. Sophomores should be in the 75 percentile in reading; juniors should be average or above. Seniors who want to take an additional year of English but who would find Phase IV too difficult may select courses from this Phase. Although one may receive four credits in English without taking a course on the Phase IV level, the student who is seriously considering attending a college or university requiring four credits in English should take courses on the Phase IV or V level.

Phase IV is the equivalent in difficulty to the traditional English IV program. This is the highest Phase for which most students will be recommended. Only superior sophomores, average and above average juniors, and seniors who are not recommended for Phase V may elect Phase IV.

Phase V is for enriched juniors and seniors. The strongest enriched juniors should be recommended for this Phase; the others should be recommended for Phase IV with Premium Contract. The content of courses on the Phase V level corresponds to that of Advanced Placement.

ENRICHMENT PROGRAM

Description

The Goose Creek Consolidated Independent School District offers an academic program for which students receive premium grade points toward graduation standing. The enriched classes in English constitute a part of this program.

Ninth grade English provides an "enriched" section for superior students; sophomore students may receive enriched credit by enrolling in Phase IV, or in Phase III with Premium Contract. Likewise, juniors may receive enriched credit by enrolling in Phase V, or in Phase IV with Premium Contract. Seniors may receive enriched credit on the Phase V level only.

A student must be recommended by his teacher and/or his counsellor before he can apply for enriched credit.

Premium Contract

The Premium Contract is designed by the teacher in charge of the course. There are two procedures by which the contract may be carried out. First, the student may contract to do individual study under the direct supervision of the instructor. This study may deviate at times from that of the regular curriculum or may simply include additional advanced work. However, the contract should be based on the quality of the assignment rather than the quantity. A second type of contract may involve group assignments, with the group composed of those who are assigned to Premium Contract.

A student may terminate a contract any time within the course. He will then receive regular grade-point credit.

COMPOSITION GUIDE: PHASE I

Number and Length

Numerous papers of not more than 100-150 words, occasionally only a few sentences

Types

Brief responses to literature; for example, answering such questions as "Was Jim justified in leaving home? What would you have done in his place?"

Writing an ending to a portion of a story read in class

Simple poetry

Short narratives

Personal letters

Short plays

Special Techniques

Sentence types

Standard usage in writing

Sentence variety

Spelling

Punctuation

Capitalization

Complete sentences

Vocabulary

Dialogue form

COMPOSITION GUIDE: PHASE II

Number and Length

Several papers (three or four) of three paragraphs (200-300 words)

Numerous papers of one paragraph, or fewer than 200 words

Types

Narration

Description

Personal opinion, supported by specific references and examples

Reporting

Personal journals

Special Techniques

Review of and emphasis on mechanics related to writing

Writing clear expository sentences and paragraphs

Topic sentences

Simple organization

Point of view in narration

Imagery in description

Coherence through transitional words and phrases

COMPOSITION GUIDE: PHASE III

Number and Length	Types	Special Techniques
One major paper (400-500 words)	Personal opinion themes, with concrete support	Principles of organization: unity, coherence, emphasis
Five-six shorter papers, including two in-class themes (200-300 words)	Simple argumentation	Deductive and inductive development
Two essay tests (or equivalent)	Simple analyses of literature (explication, review, evaluation)	Point of view
	Narration, with dialogue	Thesis statement
	Description	Transitional words, phrases and sentences
	Precis (poetry)	Paraphrasing
	Oral composition: reports, panel discussions	Elimination of "I" and "There" as introductory words

COMPOSITION GUIDE: PHASE IV

Number and Length

One major paper (500-800 words)

Four-six shorter papers (200-500 words), including at least one in-class theme

Essay tests (all tests based on literature)

Types

Research paper (Advanced Composition only)

Literary analyses

Essay test questions on excerpts from literary criticism

Open-book tests, requiring comparisons, analysis and evaluation

Argumentation

Expanding of quotation

Audiovisual compositions - film making and taped commentary

Essays developed by analysis, comparison, example and definition

Precis (prose and poetry)

Interviewing

Special Techniques

Note-taking, bibliography, footnotes

Types of organization (time, space and function)

Incorporating quotations into a formal paper

Special functions of paragraphs: introductory, concluding, transitional

Diction - connotation

Metaphor

Tone

Sentence qualities reemphasized: parallelism emphasis, unity

COMPOSITION GUIDE: PHASE V

Number and Length

One major paper (1,000-1,200 words

Two or three additional formal papers (400-700 words)

Two in-class themes

Three essay tests including analysis and interpretation

Types

Literary analysis: poetry, essay, novel, drama

Research based on literary criticism (Seminar in Literary Research)

In-depth development of a single aspect of a literary work (theme, setting, character, problem, etc.)

Evaluation of the quality of a literary work, applying specific criteria

Argumentation, with specific support and references

Comparisons of selections or aspects within a selection, employing formal procedures for comparison

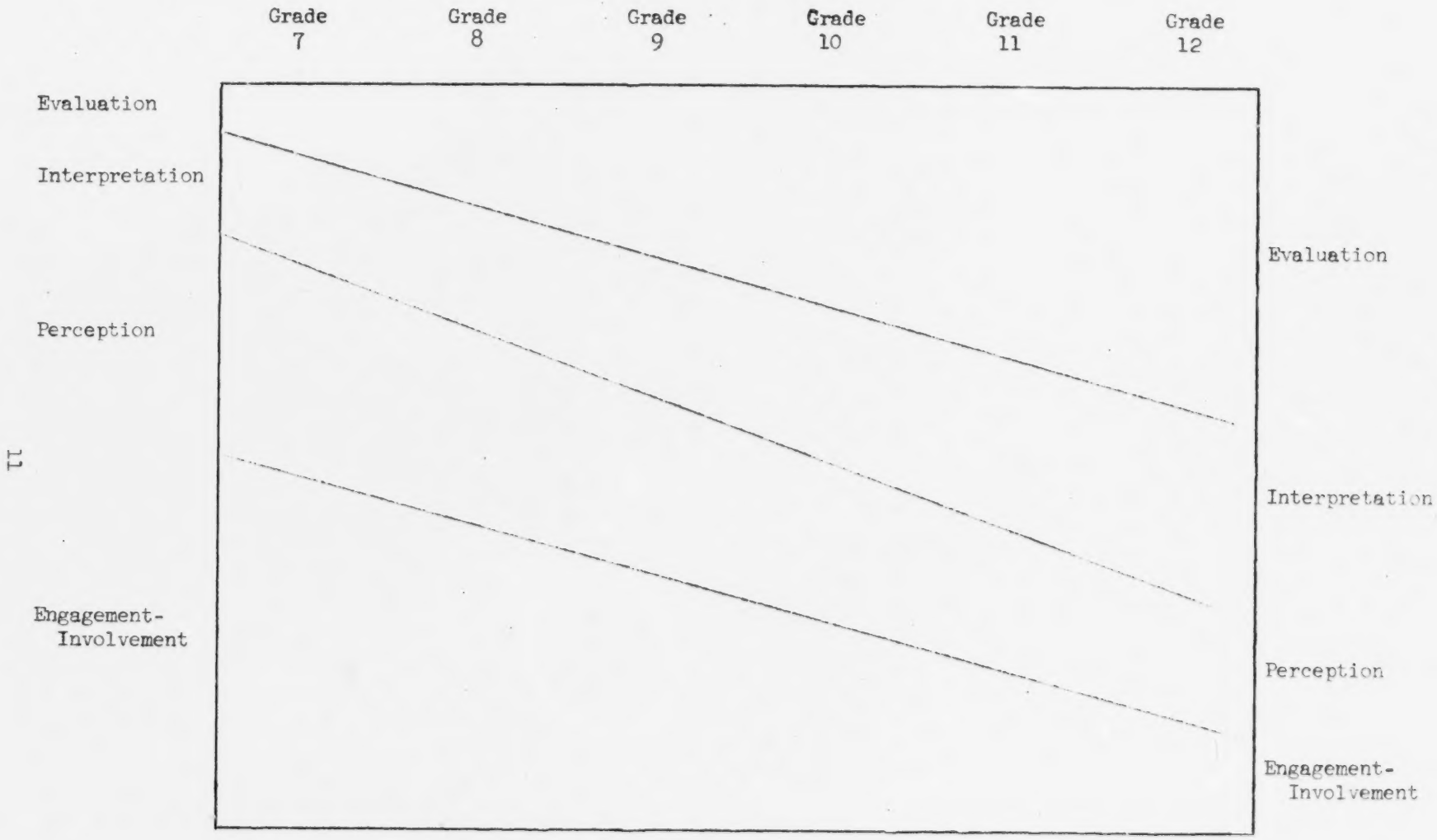
Special Techniques

Note-taking, bibliography, footnotes (for students who have not had Advances Composition)

Objective interpretation and interpretation and criticism of literature

Three structures for the essay of comparison

GROWTH IN LITERARY CRITICISM*



*Based on Allan Purves' Elements of Writing about a Literary Work. Urbana: National Council of Teachers of English, 1968.

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SUGGESTED PREMIUM CONTRACT FOR THE AMERICAN DREAM
(SAMPLE I)

Basic study for all students

The Scarlet Letter
Selections from all major writers listed in United States in Literature to 1900.
Three major tests
Open book tests (amount designated by teacher)
One five hundred word theme
Four short theme assignments

Regular		Premium
Panel on assigned questions on The Scarlet Letter	NOVEL	Panel on assigned questions on The Scarlet Letter AND a comparison (theme) on The House of Seven Gables and The Scarlet Letter, discussing plot, literary devices, characterization, etc.
		OR
		Panel on assigned questions on The Scarlet Letter AND a theme on the differences in the use of witchcraft by the novelist and the dramatist. The Crucible and The Scarlet Letter will be used
	AND	
Write a theme showing how the time and life of the poet is reflected in his poetry.	POETRY	Oral report on the friendships of the poets and authors of 1780-1900. Include similarities and differences of their lives and works.
		OR
		Written report comparing the lives and works of Whitman and Sandburg (other than those allocated to other courses).
		OR
		Written report on the various titles of Whitman. Show how each title suited him as a poet and a man.

SUGGESTED PREMIUM CONTRACT FOR BRITISH HERITAGE
(SAMPLE II)

Basic Study for All Students
Selections from England in Literature (See "Materials" in Course Description) One major paper (500-800 words) on assigned topic(s) Four shorter papers Individual or group projects*

Premium Contract (Group Study)
A composite theme (not more than four students to a group) based on additional reading and research, with each member responsible for a particular phase or aspect or A panel discussion, including reading, background research, organization and presentation *Premium Contract recommended as additional study, but may replace projects assigned to regular class members

SUGGESTED PREMIUM CONTRACT FOR BRITISH HERITAGE
(SAMPLE III)

Basic Study for All Students

From Beowulf
Chaucer's "Prologue" to The Canterbury Tales
Selections from major writers represented in England in Literature (excluding "For Regular Students")
One open-book test
Two regular essay tests
Four or five short (300-500 words) theme assignments

For Regular Students

Major theme assignment on Macbeth
"Dream Children"
"The Three Strangers"
"The Lagoon"

*Premium Contract

Study of an Eighteenth Century novel and a critical analysis (topic determined in teacher-student conference)
Short theme assignment on Macbeth
Question(s) on content of novel (substituted for regular question on last test)

*Premium Contract

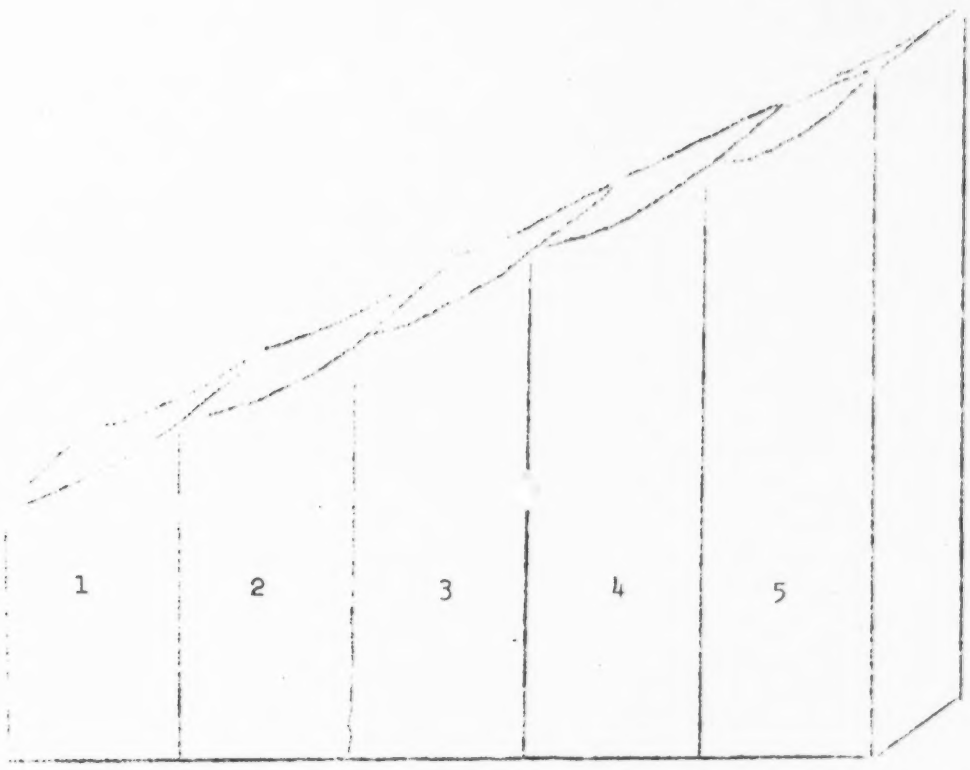
Study of Goldsmith as poet, dramatist, and novelist--"The Deserted Village," She Stoops to Conquer, and The Vicar of Wakefield, including a comprehensive written analysis
Short theme assignment on Macbeth
Question(s) on content of Goldsmith (substituted for regular question on last test)

*Premium Contract

In-depth study of several poems by one or two of the major poets listed in the basic study, such as Browning's monologues, Tennyson's philosophy, etc.
Short theme assignment on Macbeth
Question(s) on content of poems (substituted for regular question on last test)

*Student chooses one contract.

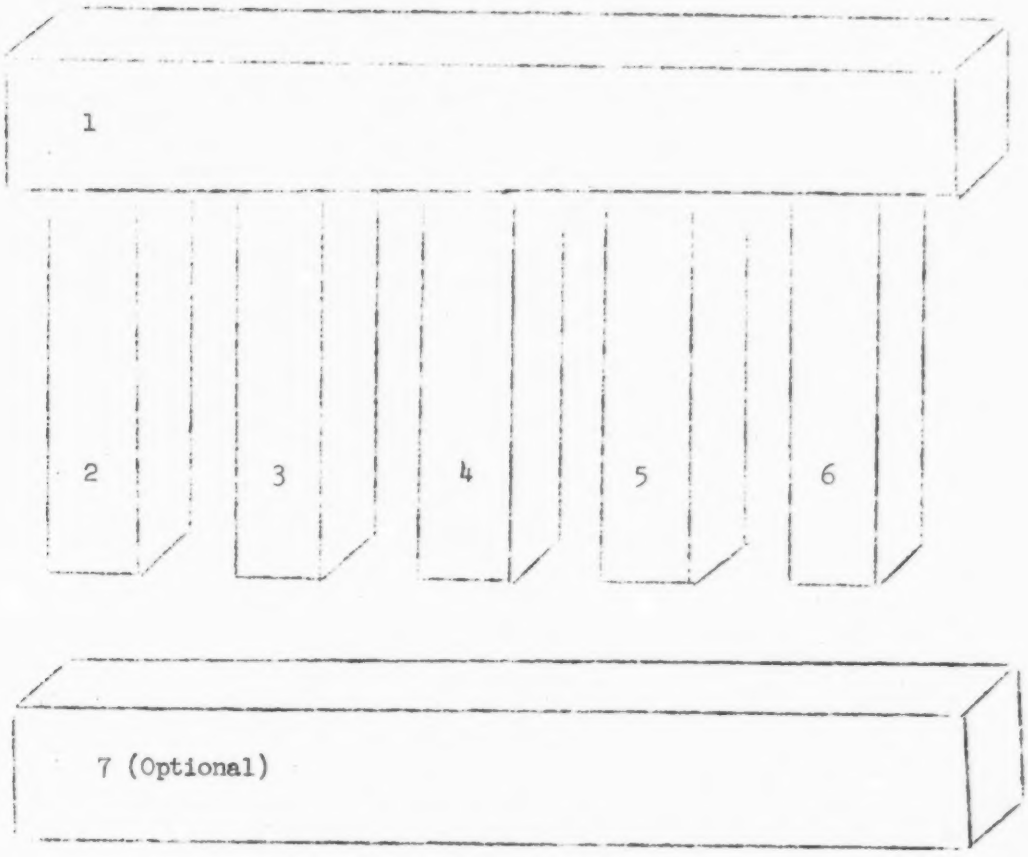
EXPOSITORY MOVEMENT: INDUCTIVE SEQUENCE



The sequence of thought determines the movement in the expository paragraph. If the sequence is inductive, the writer has certain advantages. He can, for instance, choose a particular detail, one that is easy to grasp and inoffensive, to capture the reader's interest; then he can lead the reader onward as he builds to a climax, usually stating the point of the paragraph in a topic sentence at the end. This movement of thought may be compared to an arrangement of building blocks in an order of ever-increasing size, carrying the reader in easy steps right up to the idea.

The inductive sequence is usually used only for variety and special effects in formal essays, but it is the dominant movement in informal essays.

EXPOSITORY MOVEMENT: DEDUCTIVE SEQUENCE

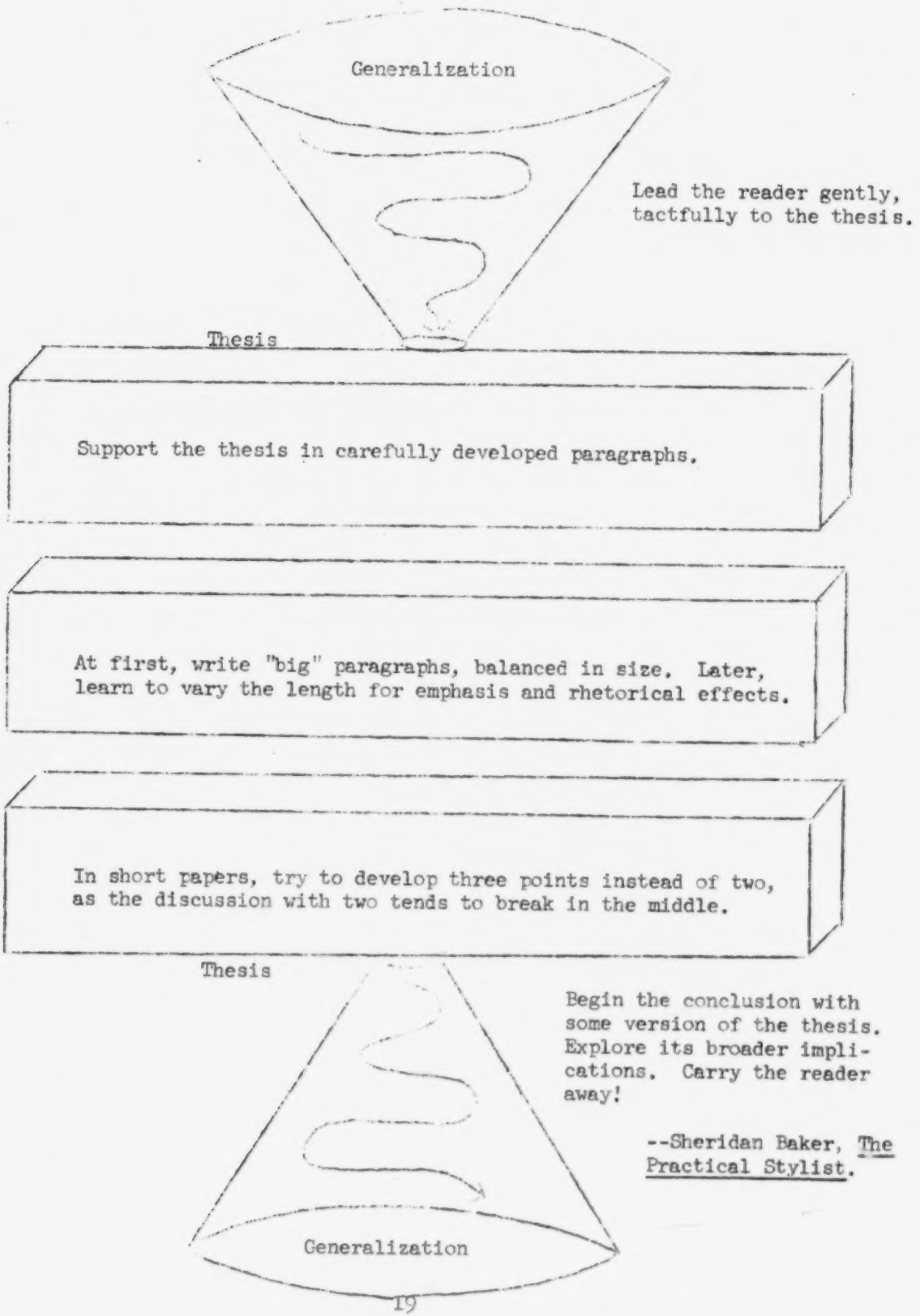


Support is the purpose of the expository paragraph developed in a deductive sequence. It begins with a general statement that must be adequately supported by details; that is, examples, reasons, comparison, illustrative incidents, etc. Then it may end with another general statement of the idea in the first sentence. The beginning generalization firmly supported by details may be represented by a large, horizontal building timber held up by smaller vertical timbers. Then if the idea needs additional emphasis, the support may be made even stronger by tying the vertical timbers together with another horizontal one at the bottom.

The deductive sequence, the dominant movement in most formal essays, is relatively easy to manage because stating the topic first helps the writer to keep his thoughts closely related and in focus upon the central idea.

Because most college writing is expository--formal essays, in fact, this kind of movement should be emphasized in college-preparatory classes.

FUNNEL, BLOCK, AND INVERTED FUNNEL


Generalization
Lead the reader gently, tactfully to the thesis.
Thesis
Support the thesis in carefully developed paragraphs.
At first, write "big" paragraphs, balanced in size. Later, learn to vary the length for emphasis and rhetorical effects.
In short papers, try to develop three points instead of two, as the discussion with two tends to break in the middle.
Thesis
Begin the conclusion with some version of the thesis. Explore its broader implications. Carry the reader away!
Generalization

--Sheridan Baker, The Practical Stylist.

FORMS FOR FOOTNOTES

For a book:

[1]Edward B. Irving, Jr., Introduction to Beowulf (Englewood Cliffs: Prentice-Hall, Inc., 1969), p. 85.

For a book with two authors:

[2]Marlies K. Danziler and W. Stacy Johnson, An Introduction to Literary Criticism (Boston: D. C. Heath and Company, 1961), p. 7.

For a book with more than three authors:

[3]Hans Guth et al., American English Today: The Uses of Language (New York: Webster Division/McGraw-Hill Book Company, 1970), pp. 47-48.

For an edited book:

[4]Feathers from the Green Crow, ed. Robert Hogan (Columbia: University of Missouri Press, 1962), pp. 45-46.

For an encyclopedia:

[5]Sir John William Fortescue, "Peninsular War," Encyclopaedia Britannica (1962 ed.), XVII, 471.

For a magazine article with author:

[6]Jesse Stuart, "The People I Meet," English Journal, LXI (March, 1972), 362.

For a magazine article without an author:

[7]"Henry Herrick's Manchester," American Heritage, XXIII (June, 1972), 42.

For a repeated reference immediately following:

[8]Ibid.

For a repeated reference with intervening footnote:

[9]Hogan, p. 61.

Footnotes should be numbered consecutively throughout the paper.

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Ima Huston
Geraldine Castleman

Phase I

CONCEPTS IN LANGUAGE AND COMPOSITION I

Rationale

Everyone in modern American society, regardless of his status, has a practical need for writing well enough to convey a clear message and to convey it in an appropriate tone. Often, too, one is able to clarify his thinking if he is able to write down his thought, and at times he may find emotional release or other therapeutic value in writing.

The writing and language activities in this course, however, are adapted to the abilities and needs of certain students. For example, a realistic view of American life in the foreseeable future suggests that some students may have little need for formal English; yet most people will have a need at times to speak and write in informal standard English, readily avoiding all substandard expressions. Furthermore, everyone needs a respectful awareness of dialects different from his own in order to communicate well with people who speak another dialect.

Synopsis. Concepts I is a language arts course, emphasizing basic skills in reading, writing, spelling, punctuation, and standard usage. It also includes letter writing and study of newspapers, television, and motion pictures.

Concept

The ability to write and speak in informal standard English is a minimum essential for satisfactory living in modern American society.

Attainment Goals

The student should be able to

1. Write clear, complete, uncomplicated sentences that are mechanically correct.

2. Write brief paragraphs developing one idea, as in answering a test question.

3. Write, and revise with help, short compositions of 100 to 150 words.

4. Write friendly letters in the proper form, including thank you notes and notes of apology and sympathy.

5. Realize that English has dialects other than the one spoken by the student himself.

6. Realize that English is spoken and written on three broad levels: standard formal, standard informal, and substandard.

7. Recognize the substandard forms most prevalent in the speech and writing of the class and the need to avoid substandard forms in certain situations.

8. Realize that certain words and expressions are widely unacceptable socially.

9. Participate in class and small group discussions in a courteous, orderly, constructive way.

10. Use an abridged dictionary to find spellings, levels of usage, and appropriate meanings.

11. Explain clear, logical directions to be used in practical situations, as in how to miter a corner in sewing or woodwork or how to go from school to a given place.

12. Understand what is required information on job application forms.

13. Recognize propaganda and distinguish between fact and opinion.

14. See the advantages of continuously improving his vocabulary.

15. Respond more beneficially to the mass media, especially to newspapers, television, and motion pictures.

Basic Study

Short reading selections with related language study and writing activities.
Television guides and television programs
Newspapers
Motion pictures
Letter writing

Materials

Texts

Tincher, Padgett, and Maloney, Success in Language and Literature/B, Units 2-6 (Follett)
Turner, Turner-Livingston Communication Series (Follett)

Audiovisuals

Filmstrips (Encyclopaedia Britannica Educational Corporation)

End Punctuation
Comma and Semicolon: Main Uses
Capitalization
Organizing Your Writing

Recordings

"Culture, Class and Language Variety" (NCTE)
"Americans Speaking" (NCTE)
"Our Changing Language" (McGraw-Hill)

Transparencies

"Dialects" (Texas Education Agency)

Suggested Approaches and Procedures

Use the five units of the series, Success in Language and Literature/B, as the basic texts, selecting lessons that best meet the needs and interests of the students.

Carry the study of television, movies, and newspapers throughout the term, interspersing it for variety and relating it to current productions.

Develop a short unit on letter writing.

Develop a unit on varieties and levels of English.

Teacher Resources

Decker, Howard F. "Five Dozen Ideas for Teaching the Newspaper Unit," English Journal, LIX (February, 1970), 268-72.

Doemel, Nancy J. "Vocabulary for the Slow Learners," English Journal, LIX (January, 1970), 78-80.

Geyer, Donna. "Teaching Composition to the Disadvantaged," English Journal, LVIII (September, 1969), 900-907.

Holbrook, David. English for the Rejected. London: Cambridge University Press, 1964.

Labov, William. The Study of Nonstandard English. Champaign, Illinois: National Council of Teachers of English, 1970.

Lin, San-su C. "Disadvantaged Student? Or Disadvantaged Teacher?" English Journal, LVI (May, 1967), 751-56.

Lindsay, Marilyn L. "Slow Learners: Stop, Look, and Listen Before You Write," English Journal, LVII (September, 1968), 866-69.

"Linguistics and Usage," Readings in Applied English Linguistics, ed. Harold B. Allen. New York: Appleton-Century-Crofts, 1964.

Loflin, Marvin D. "A Teaching Problem in Nonstandard Negro English," English Journal, LVI (December, 1967), 1312-14.

Marckwardt, Albert H. "The Concept of Standard English," The Discovery of English. NCTE Distinguished Lectures. Urbana, Illinois: National Council of Teachers of English, 1971, pp. 13-36.

Tincher, Ethel, et al. Success in Language and Literature/B (Teacher's Guide). Chicago: Follett Publishing Company, 1967.

_____. The Turner-Livingston Communication Series (Teacher's Guide). Chicago: Follett Publishing Company, 1967.

"Usage," Essays on Language and Usage (Second Edition), ed. Leonard F. Dean and Kenneth G. Wilson. Fair Lawn, New Jersey: Oxford University Press, 1963.

Audrey Adams
Betty Burt

Phase I

GREAT AMERICANS

Rationale

For some few fortunate people, life has been easy. Good things have come to them without any real effort on their part. They have found fame and fortune through a series of events not directly connected with any expenditure of physical or mental energy on their part. These people are certainly in the minority. Most great Americans have made names for themselves and have gone down in history through the channels of "pluck" rather than "luck." Pluck, in this case, is defined as "Confidence and spirit in the face of difficulty or danger; courage."

Many great Americans, through courage, determination, and loyalty to themselves and the society in which they lived, have left their footprints on the sands of time. They have left their country a better place than they found it. Others are still endeavoring to accomplish this feat.

It is a sampling of these great Americans in the fields of education, frontier explorations, medicine, music, science and inventions, special services, religion, and writing that this course is designed to use as guidelines for others to follow.

Synopsis. Great Americans from all walks of life with high ideals are studied in this course. It includes a study of outstanding individuals and their contributions to and impact on mankind.

Concept

Studying the lives of great Americans who have made worthwhile contributions to the society in which they lived and are living can be an inspiration for today's youth.

Attainment Goals

The student should be able to

1. Relate incidents, adventures, inventions, and special services found in literature involving great Americans to his own involvement.

2. Read through a series of related literature.

3. Become more involved in his contributions to society through a study of others who have made favorable impressions.

4. Improve the mechanics of writing through the study of regular and irregular verbs.

5. Improve mechanics of writing through biographical essays and character study.

Basic Study

Individualized reading is a major part of this study. Oral and written work, such as group discussions, individual reports, character studies, essays, verb charts, and writing sentences evolve from and are correlated with the student's reading.

Materials

Texts

Voices in Literature, Language, and Composition 2 (adopted text)
Voices in Literature, Language, and Composition 3 (adopted text)
Warriner, et al., English Grammar and Composition 10
Warriner, et al., English Grammar and Composition 11

Texts (Selected)

Marshall, A Man Called Peter
Gurney, Americans into Orbit
Hunt, Better Known as Johnny Appleseed
Rourke, David Crockett
Graham and Lipscomb, Dr. George Washington Carver
Cournos, Famous Modern American Novelists
Hatch, General Ike
Neyhart, Henry Ford, Engineer
Nash, I Couldn't Help Laughing
Newman, Marian Anderson
Darrow, Masters of Science and Inventions
Anderson, My Lord, What a Morning

Keller, Open Door
Peale, Power of Positive Thinking
Sandburg, Prairie Town Boy
Dooley, Promises to Keep
Dobie, Some Part of Myself
Lewellen, The Atomic Submarine
Dooley, The Edge of Tomorrow
Schoor, The Jim Thorpe Story
Chasins, The Van Cliburn Legend
Stuart, To Teach, To Love
Pitrone, Trailblazer
Carpenter, et al., We Seven
Whipple, William F. Halsey
Davis, Jr., Yes, I Can

Supplementary Texts

Cebulash, Man in a Green Beret and Other Medal of Honor Winners
Courage, eds. Dunning and Barton
Moments of Decision, ed. Olson
Cohen, Cool Cos: The Story of Bill Cosby
Hudson, Flip Wilson Close-Up

Audiovisual

Films

You Can Go a Long Way (Region IV)
Responsibility (Region IV)
Folk Songs of America's History (Region IV)
Andrew Carnegie (Region IV)
Booker T. Washington (Region IV)
Eli Whitney (Region IV)
First Flight of the Wright Brothers (Region IV)
Hemingway (Region IV)
Henry Wadsworth Longfellow (Region IV)
James Fenimore Cooper (Region IV)
Stephen Foster and His Songs (Region IV)
Washington Irving (Region IV)

Filmstrips

New Portrait of Our Planet: The Antarctic (Life)
Dwight D. Eisenhower (Guidance Associates)

Suggested Approaches and Procedures

Have each student select a category of interest for this period of study.

Require the student to read two short stories, two novels, and one periodical in the category of his interest. This assignment is to include several personalities.

Assign a theme in which the student points out the contributions others have made to society.

Assign an autobiography at the beginning of this course. Emphasis is placed on the student's ambitions and hopes for the future.

Discuss characteristics of great American men and women; then assign an essay in which the student identifies, relates, or shows favorable impressions about a great American.

Teacher Resources

Blassingame, Wyatt and Richard Glendinning. The Frontier Doctors. New York: Scholastic Book Services, 1966.

Great American Scientists, ed. the Editors of Fortune. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961.

Law, Frederick Houk. Modern Great Americans. New York: Century Company, 1926.

Morris, Charles. Heroes of Progress in America. Philadelphia: J. B. Lippincott Company, 1919.

Richardson, Ben Albert. Great American Negroes. New York: Thomas Y. Crowell Company, 1956.

Audrey Adams
Betty Burt

Phase I

STORIES THAT THRILL AND CHILL

Rationale

"Thrill the nerves, chill the heart, spill the blood, and kill the villain."[1] The formula that gave rise to the Gothic Romance in the nineteenth century is still prevalent today--on the screen and on the printed page, appealing to old and young alike. It is generally accepted that lack of interest and motivation are primary reasons for reluctance to reading; therefore, if the student is challenged by high interest content on a simple reading level such as the mystery and adventure stories in this course, his chances for growth in reading ability are improved.

> Synopsis. Stories and books are used to create excitement and to relate daredevil experiences. A few examples of these selections are "The Monkey's Paw," "Tell-tale Heart," "Night Drive," Hot Rod, Wipeout!, Indianapolis 500. This course is designed for the courageous only!

Concept

Students are more highly motivated to read if the content contains mystery and suspense.

Attainment Goals

The student should be able to

1. Relate events and situations in contemporary literature to exciting adventures of others.
2. Read newspaper clippings and other related materials.

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[1] "The Gothic Romance and Later Detective Fiction," Adventures in English Literature, ed. Rewey Bell Inglis and Josephine Spear. (New York: Harcourt, Brace and Company, 1958), p. 344.

3. Enjoy identifying with and relating to people who have experienced high adventure.

4. Show measurable improvement in mechanics of writing--spelling, capitalization, punctuation.

5. Show in writing and on tests an increase in vocabulary.

6. Develop a recognition of nouns, pronouns, antecedents, adjectives.

Basic Study

Students are given an opportunity to read independently novels, newspapers, magazines and short stories. Class study is based on selected novels and short stories. Using the literature as a springboard, students engage in oral and written activities: panel discussions, relation of exciting events, and character sketches. The use of nouns, pronouns, antecedents and adjectives is stressed.

Materials

Texts

Cline, Williams and Donlan, Voices in Literature, Language and Composition 2. (adopted text)

"Thrills, Chills, Spills, and Bills," pp. 121-30.
"The Tell-tale Heart," pp. 186-91.

Cline and Williams, Voices in Literature, Language and Composition 3. (adopted text)

"Night Drive," pp. 1-14.
"The Monkey's Paw," pp. 343-406.

Peterson, Hot Rod (Prentice-Hall)
Engle, Indianapolis 500 (Four Winds)
Christie, 13 for Luck (Dodd and Company)
Cavanna, The Ghost of Ballyhooly (Morrow)
Pomeroy, Wipeout! (Four Winds)

Supplementary texts

Doyle, The Boys Sherlock Holmes (H. W. Wilson)
Powell, Mission Impossible Series (Western)
Hitchcock, Spellbinders in Suspense (Random House)
Bradbury, The Martian Chronicles (Doubleday)

Audiovisual

Films

Destination Moon - America's First Spaceport (Region IV)
The Gemini Twelve Mission (Region IV)

Recordings

"Great Short Stories" (Caedmon)
"Short Stories of O. Henry" (Listening Library)
"London's The Call of the Wild" (Audio Book Company)
"The Monkey's Paw" from "Tales of Mystery and Terror" (Spoken Arts)

Suggested Approaches and Procedures

One novel should be selected from each of the categories of sports, mystery, and horror. Oral and silent reading should be used as the teacher feels the need.

Select panels for discussion groups to inform fellow-students of character development found in their readings. Other groups will discuss exciting events found.

Assign short essays (probably paragraphs) in which the student will relate events and exciting situations.

Assign sentences and paragraphs with emphasis placed upon correct use of nouns, pronouns, antecedents, and adjectives.

Have students compile a notebook. The notebook may contain clippings from magazines and newspapers, summaries of movies or television stories viewed during the unit, notations on any personal viewing of events related to this course, and drawings or other creative works of interest.

Increase vocabulary skills through study of new words, originating sentences, and drill on difficult spelling words.

Teacher Resources

Bloemker, Al. 500 Miles to Go. New York: Coward-McCann, 1961.

Borgenson, Griffith. Grand Prix Championships, Courses and Drivers. New York: W. W. Norton, 1968.

Bowen, Robert Sidney. Hot Rod Angels. New York: Chelton Co., 1960.

Burnett, Whit. The Spirit of Adventure. New York: Holt Co., 1956.

Davenport, Basil. Famous Monster Stories. New York: Van Nostrand Co., 1967.

Engle, Lyle Kenyon, Jackie Stewart: World Driving Champion. New York: Arco Publishing Co., 1970.

Foyt, A. J. The Incredible A. J. Foyt. New York: Arco Publishing Co., 1970.

Hitchcok, Alfred. Sinister Spies. New York: Random House, 1966.

Hurley, Richard J. Beyond Belief. New York: Scholastic Books Services, 1966.

Jacobs, John. Against All Odds. New York: Crowell-Collier Press, 1967.

Petersen, Robert E. Complete Book of Hot Rodding. New York, Prentice-Hall, 1959.

Scoggin, Margaret C. The Lure of Danger: Adventure Stories. New York: Random House, 1947.

Audrey Adams
Betty Burt

Phase I

YOUTH GROWS UP

Rationale

The process of growing up is not an easy one. The youth of today more than ever before need to be guided in establishing proper attitudes toward self, home, school, and society. An attempt should be made early in choosing an attainable and worthwhile goal in life that will cause him to meet with a feeling of success.

Helping the youth mature into a well-adjusted and productive individual is the purpose of this course.

> Synopsis. Through his reading the student meets many young people who have the same problems, identical frustrations, and similar temptations that he himself has experienced and is experiencing. He encounters teenagers who feel a generation gap, who wish to be a part of his own age group, and who must decide between right and wrong. All the selections read in this course make for lively discussion and provocative thought.

Concept

Stories and selections of others growing toward maturity encourages the student to identify and relate individually.

Attainment Goals

The student should be able to

1. Relate problems and situations found in literature to everyday happenings within the student's growing up process.
2. Select and read on his own related literary selections.
3. Identify and relate problems of growing up through group discussions.
4. Recognize personal problems specifically in several short essays.

5. Improve the use of personal pronouns and verb agreement in a series of short essays.

Basic Study

Individual and group reading is an integral part of this course. Group discussions and short essays with emphasis on pronouns and verb agreement, identifying the problems, and relating self to problems of maturing are outgrowths of the student's reading.

Materials

Texts

Maturity: Growing Up Strong (Scholastic Scope Kit)
Success in Language and Literature/B. Unit I: Mirror, Mirror, on the Wall (Follett Publishing Co.)

From Adventures in Reading

Krepps, "Pride of Seven"
Steele, "Ah, Love, Ah Me!"
McCourt, "Cranes Fly South"
West, "Trademark"
Chute, "Off the Track"
Singmaster, "Mr. Brownlee's Roses"
Canfield, "The Apprentice"
Foote, "The Dancers"

From Voices 2 (adopted text)

Heyert, "The New Kid"
Ruark, "The Heart of a Hunter"
Mosel, "The Five-Dollar Bill"
Ross, "Love Is Kind of Fragile"
Frank, From The Diary of Anne Frank
Sire, "Loss"
Shaw, "A Strawberry Ice Cream Soda"
Hemingway, "A Day's Wait"
Price, "Michael Egerton"
Beach, "The Clod"

From Voices 3

Bradbury, "The Other Foot"
Thurber, "Courtship Through the Ages"

Audiovisual

Recordings

"Why a Former Hobo Kid Believes in Our Public Schools" (Educational Recording Services)
"From Voices 2: The Diary of Anne Frank" (Ginn and Company)

Suggested Approaches and Procedures

Assign selections from the suggested list. Oral and silent reading is used as the teacher feels the need.

Place students into groups of five or six. Each group is assigned a selection from Maturity: Growing Up Strong. Panel discussions result from these groupings.

Have the student write a theme on one major problem in growing up.

Assign short essays in which the student identifies or relates his reading selection to his own problems.

Use appropriate activities suggested in Voices 2 and Voices 3.

Play the two recordings and discuss the conflict experienced by each girl in trying to grow up under adverse circumstances.

Help the student increase his proper use of the personal pronoun and verb agreement through the use of exercises and essays.

Teacher Resources

Duvall, Evelyn Millis. Today's Teen-Agers. New York: Association Press, 1966.

Fletcher, Grace Nies. What's Right with Our Young People. New York: Whiteside, Inc., 1966.

Maturity: Growing Up Strong (Teacher's Guide), ed. William Goodykoontz and Richard Robinson. New York: Scholastic Book Services, 1968.

Pearson, Gerald H. J. Adolescence and the Conflict Generation. New York: W. W. Norton and Company, 1958.

Smith, Ernest A. American Youth Culture. New York: Free Press, 1965.

Youth in Turmoil. Adapted from a special issue of Fortune. New York: Time-Life Books, 1969.

Betty Burt

CHALLENGE OF COMPETITION

Rationale

The challenge of competition is strong in every society. It seems that mankind delights in setting records, winning gold medals, entering the Olympics and is even satisfied to travel extensively, with little else as a reward, in order to compete.

Individuals involved in such activities are of a special breed or have a special stamina. This unit is devoted to the study of the individual's motivation, dedication, contribution, and complete preparation in order to be a "winner."

It is not by accident that individuals have set records or have met with success, but hard work and much determination seem to be the key to open the door to "a great performance."

Synopsis. Literature dealing with competitive sports is used to stimulate the student's interest. Stories and selections from fiction and non-fiction are used to show how the individual in competitive sports becomes involved. This course is especially designed to help the student realize that dedication and determination are necessary to the preparation of a winner.

Concept

Studies and selections dealing with competitive sports show the complete devotion and dedication in the many fields of competition.

Attainment Goals

The student should be able to

1. Relate to selections and stories found in literature involving people in competition.

2. Identify and relate to problems and solutions concerning competition.

3. Improve mechanics of writing through the writing of an essay and character sketch.

4. Gain an insight into the making of a great performance and into all that is involved in becoming a winner.

5. Experience through reading the individual's response, the crowd's reaction, and team's endeavor in the world of competitive sports.

Basic Study

Individualized reading of stories and other selections dealing with the challenge of competition is emphasized in this course. After concentrated study several character sketches and several essays are written. Particular emphasis is placed upon the use of verbs and verbal phrases as a means toward more colorful writing. The reading assignments should lead also to meaningful group discussion.

Materials

Texts

From Voices 2 (adopted text)

Blank, "Sport's Worst Tragedy"
Haley, "The Queen Who Earned Her Crown"
Hartley, "A High Dive"
Wilbur, "A Game of Catch"

From Adventures in Reading

Chute, "Off the Track"

From Adventures in Appreciation

Fessier, "That's What Happened to Me"

Davis, The Greatest in Baseball
America's Hall of Fame, ed. Chu
Mantle, Courage

Supplementary Texts

Cohen, Big A.: The Story of Lew Alcindor
Devaney, Bart Starr
Williams, My Turn at Bat

Schoor, The Jim Thorpe Story
Considine, The Babe Ruth Story
Starr, Quarterback
Clark, Competitive Swimming As I See It

Audiovisual

Film

School Spirit and Sportsmanship (Region IV)

Recording

"The Fifty Yard Dash" (Caedmon)

Suggested Approaches and Procedures

Assign an essay in which the student will define, in his own terms, the meaning of competition in the sports world.

Direct the student to choose reading selections from several different fields of competition.

Assign a theme that will be due at the end of the course in which the student will discuss one particular person that he admires because of his contributions and his acceptance of a challenge in sports. If this sportsman is currently active, encourage the student to keep up with him in the news. If he is of an earlier time, help him to read widely about the athlete.

Require the student to read two of the books from the Supplementary Text list and make some kind of report on it.

Present the Olympian attitude to the class and discuss it. (See Encyclopaedia Britannica.)

Take advantage of any current sports activity or program on television to stimulate class discussion and keep the course updated.

Encourage students to share with the class any current news about an outstanding athlete.

Using sports stories clipped from the daily paper, have students list words and expressions peculiar to sports reporting.

Direct attention to other aspects of sports stories in the newspaper, looking especially at the lead and order of details and considering whether the story is slanted.

Teacher Resources

Allen, Laury, The Record Breakers. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.

Halacy, D. S., Jr. The IM Sports. Philadelphia: Macrae Smith Company, 1966.

Sports: The American Scene, ed. Robert Smith. New York: McGraw-Hill Book Company, 1963.

Umminger, Walter. Superman Heroes and Gods. New York: McGraw-Hill Book Company, 1963.

Betty Burt

Phase I

MAN'S CHALLENGE OF THE FRONTIERS

Rationale

Through every age there has been an overpowering desire to search and explore man's own world and to go beyond into the lure of the unknown. The challenge of the world beyond the horizon seems to link all men and all ages together. There is a constant interest in any research, exploration, or adventure, regardless of boundaries ordinarily set. Through the selections in this course, students may share the excitement and hopes of man's search into the frontiers.

> Synopsis. Students read about factual events and adventures of men and women who have experienced them. Through this reading students sre able to experience the thrill and glory of explorations into our expanding frontiers.

Concept

Selections dealing with the challenge of frontiers provide exciting leisure-time reading and give us inspiring visions of full, rich lives as lived by those who dare to push forward into the unknown.

Attainment Goals

The student should be able to

1. Read a series of related pieces of literature and discuss them, making comparisons and pointing out contrasts.
2. Realize the sacrifices and unselfish commitment of the explorer.
3. Relate incidents, adventure and excitement found in literature, showing that he has become involved.
4. Improve the mechanics of writing and his creative ability through the writing of an imaginative essay or narrative.

5. Improve his vocabulary through the daily study of unfamiliar words.

6. Present to the class an oral report or write a paper that shows his research into one adventure or exploration.

7. Discover new frontiers for his own life and make them sharp and clear in his own discussions and in his writing.

Basic Study

The main emphasis in this course is placed upon individualized reading of literature presenting the challenge of frontiers. A concentrated study of character involvement should lead to the writing of a character sketch. Often the reading should provide ideas for an imaginative essay. The culminating activity for each student in this study will be an oral report or a written report resulting from his major research.

Materials

Texts (Selected)

From Adventures in Appreciation

Ullman, "Victory on Everest"
Ullman, "The Sourdough Expedition"
Tazieff, "Caves of Adventure"
Heyerdahl, "Kon-Tiki"
Quilici, "The Blue Continent"
Dufek, "Operation Deepfreeze"
Scott, "Captain Scott's Diary"
Tazieff, "The Challenge Below"
Quilici, "A New World"
Herzog, "The Magic Goal"
Dufek, "To the South Pole"
Ullman, "Behind the Ranges"

From Adventures in Reading

Earhart, "Wings for You"
Coombs, "Skyrocketing into the Unknown"

Braun, Conquest of the Moon
Anderson, Nautilus 90 North
Clarke, The Exploration of the Moon
Angier, We Like It Wild
Gurney, Walk in Space
Anderson, The Infinite Voyage
Angell, To the Top of the World

Daum, Antarctica: The Worst Place in the World
Henson, A Black Explorer at the North Pole

Supplementary Texts

Moffat and Shneour, Life Beyond the Earth
Edson, Worlds Around the Sun
Asimov, The Kingdom of the Sun
Asimov, The Double Planet
Maloney, Other Worlds in Space
Earth Photographs from Gemini VI through XII, (U. S. National Aeronautics and Space Administration)
Grissom, Gemini
Briggs, Laboratory at the Bottom of the World
Johnson, Last Adventure
Thomas, Follow the North Star

Audiovisual

Films

Challenge of the Oceans (Region IV)
Beyond Our Solar System (Region IV)
Trip to the Planets (Region IV)
Africa - Change and Challenge (Region IV)
Focus on Antarctica: Conquest of a Continent (Region IV)
Walk on the Moon (Region IV)

Suggested Approaches and Procedures

Introduce the course with a film on pushing forward a frontier; for example, Focus on Antarctice: Conquest of a Continent, thus establishing the theme of the course and preparing the way for the teacher to establish also the scope of the course, which includes many kinds of frontiers--past, present, and future.

As the class, a group, or a student reads about a frontier in a remote area, direct one or more students to Reader's Guide to find a pictorial and fairly recent article on that area, possibly in National Geographic or Life.

As a general practice, provide for two or more students to read the same selection from the library so that they may discuss their reading.

Instead of the traditional book report, direct these students to write more briefly and more specifically; for example, a character sketch, relating of an impressive incident, writing of a different ending.

Provide for frequent sharing of the reading with the class, avoiding as much as possible the all-too-prevalent testing that reduces interest and destroys enthusiasm.

Since small groups will be going to the library without teacher supervision, early in the term give instructions on how to use the library efficiently and on why certain conduct is necessary.

Teacher Resources

Holmes, David C. The Search for Life on Other Worlds. New York: Sterling Publishing Company, 1966.

Johnson, Osa Helen. I Married Adventure. Philadelphia: J. B. Lippincott Company, 1940.

_____. Last Adventure: The Martin Johnsons in East Borneo. New York: William Morrow and Company, 1966.

Ronan, Colin A. Astronomers Royal. Garden City, New York: Doubleday and Company, Inc., 1967.

Thomas, Shirley. Men of Space (3 vols.). New York: Chilton Company, 1960.

Audrey Adams
Betty Burt

Phase I

TEENAGE TALES

Rationale

Problems dealing with the teenager and his environment have existed since the beginning of time. However, the complexities of highly civilized societies have increased the problems and have created new situations.

If one can read how others have coped with situations similar to his own, this might minimize and alleviate personal conflicts. Through the reading and study of several contemporary novels, such as Durango Street, The Year of the Jeep, and Swiftwater, the student becomes aware of conflicts and successes as experienced by others in various environments.

Synopsis. Several contemporary novels of high interest level, such as The Outsiders and Durango Street, are used to portray problems of the teenager. The student becomes aware of conflicts and successes as experienced in various environments. It is hoped that he will develop a questioning attitude toward values and problems in our society and will find answers.

Concept

Novels related to teenage problems and situations help the student to identify, solve, and relate individually.

Attainment Goals

The student should be able to

1. Relate problems and situations found in contemporary literature to every day happenings within the student's environment.
2. Read related selections and make comparisons.

3. Identify, solve, and relate personal problems through means of class discussion.

4. Give evidence of improvement in sentence structure and paragraph development.

5. Improve his word power through the assigned reading and vocabulary.

6. Participate in group situations where differences of opinion and conflicting values are being expressed.

7. Listen carefully enough to follow assignment instructions.

8. Demonstrate his ability to follow the plot of a story.

9. Recognize and describe character traits and motives of the various characters.

10. Use the dictionary advantageously.

Basic Study

A concentrated effort is made to improve vocabulary, spelling, reading skills, and oral and written communications through the study of three or four novels selected from the basic texts.

Short essays from one half to a page in length will be assigned on character study, identifying and solving problems, relating self to the problem, and summarizing. Group and class discussions will be held on plot, setting, characters, conflict, and theme.

Materials

Texts (Selected)

Bonham, Durango Street (Scholastic Book Services)
Schaefer, Shane (Bantam Books, Inc.)
Annixter, Swiftwater (Scholastic Book Services)
Hinton, Outsiders (Dell Publishing Co.)
Lee, The Skating Rink (Dell Publishing Co.)
Robertson, The Year of the Jeep (Viking Press)
Cavanna, Boy Next Door (Berkley Publishing Corp.)

From Adventures in American Literature

Daly, "Sixteen"

Audiovisual

Filmstrips

Library Research Tools: Dictionaries (Eye Gate)
Composition (Filmstrip House)
The Paragraph (Filmstrip House)

Recordings (tapes from Region IV)

"Case of a Boy Named Bruce" (an actual interview with a juvenile offender who looks at his crime)
"Case of a Girl Named Valerie" (and actual interview with a juvenile offender who looks at her crime)
"How Grown Up Are You?" (designed to help develop an understanding and learning of the fundamental similarities between one's self and others)
"Manners Made Easy" (manners and the influence they have on those around us)
"Once Too Often" (excellent starting point for development of guiding principles and personal convictions)
"One for the Books" (excellent for development of guiding principles and personal convictions)
"The Yearling" (relates the experiences of dangers due to living in a remote area similar to that in Swiftwater)

Suggested Approaches and Procedures

Three or four are chosen from the selected texts. Oral and silent reading is done as the teacher feels the need to satisfy specific aims and requirements for the day. For example:

Oral reading by individuals on short assigned parts
Oral reading by the teacher
Silent reading by the students, using an outline of inquiry

Place students into groups of five or six. Each group selects books from the given list. The teacher may select additional books of a similar nature. Panel discussions may result from these groupings.

Show filmstrips before writing longer compositions.

Discuss the character traits and motives of the various characters. Help students distinguish between character traits and description.

Assign the writing of a character sketch.

Assign short essays in which the student will identify, solve, and relate stories from the novel to his own problems.

Discuss the underlying conflict in each selection. Make a comparison of conflict in two or more novels.

Have the students summarize what to him is the most exciting incident in a novel.

Increase vocabulary skills through studying new words, originating sentences, and drilling on difficult spelling words.

Students may keep a journal of his personal opinion of the characters and plot.

Place students in groups and have them write a play from a favorite chapter in a novel. The groups may present their skits to the class.

Play recordings throughout this course to stimulate oral and written discussion.

Teacher Resources

Ahern, Nell Giles. Teenage Living. Boston: Houghton Mifflin Company, 1960.

Anderson, Jean P. "Reading and Writing Can Be Fun for the Underachiever!" English Journal, LIX (November, 1970), 1119-21, 27.

Ashton, Leverly. "A Practical Reading Course for the Slow Learner in High School," English Journal, LX (January, 1971), 97-101.

Brown, Roland G. "Moral Dilemma - A Teaching Unit for Slow Learners," English Journal, LX (October, 1971), 924-26, 59.

Buhler, Charlotte. Psychology for Contemporary Living. New York: Hawthorn Books, Inc., 1968.

Burke, Etta M. "Project for Slow Learners," English Journal, LV (September, 1966), 784-85.

Damon, Grace E. "Teaching the Slow Learner: Up the West Staircase, with Apologies to E. K.," English Journal, LV (September, 1966), 777-83.

Holbrook, David. English for the Rejected. London: Cambridge University Press, 1964.

Kirshenbaum, Howard. "Teaching English with a Focus on Values," English Journal, LVIII (October, 1969), 1071-76, 1113.

Lindsey, Marilyn L. "Slow Learners: Stop, Look, and Listen Before You Write," English Journal, LVII (September, 1968), 866-69.

Ross, Frank E. "For the Disadvantaged Student - A Program That Swings," English Journal, LIV (April, 1965), 280-83.

Splaver, Sarah. Your Personality and You. New York: Julian Messner, 1965.

Steinbeck, Nancy. "Avoid Babysitting with Basics," English Journal, LIV (May, 1965), 438.

Tincher, Ethel. "Helping Slow Learners Achieve Success," English Journal, LIV (April, 1965), 289-94.

West, William W. "English Literature for the Disadvantaged - Here's How - But Why?" English Journal, LX (October, 1971), 902-905.

Audrey Adams Phase I

EASY CLASSICS

Rationale

Lack of motivation and disinterest in books seem to characterize the reluctant reader. Added to these are his longstanding reading difficulties, which make for an almost total non-reader. These particular students shun books and the library simply because they have not learned to read well if at all. As a whole, they are just not interested in books they have to read for themselves. Therefore, it is hoped that through the offering of easy classics in an attractive, illustrated approach, these students will not only read but will become well-acquainted with many of the literary classics that would otherwise elude them.

> Synopsis. Comic classic books are used as the basic texts for interest reading and for insight into selections of outstanding literature. All types of reading--group and individual--are emphasized. These selections offer an easy overview of several literary classics.

Concept

Reading a simplified form of several of the most popular classics provides the students with a superficial but important knowledge of some of the world's greatest literary works.

Attainment Goals

The student should be able to

1. Select a number of easy classics and read for his own pleasure.
2. Share enthusiastically with fellow classmates the results of his readings.
3. Enter into class discussion concerning books read on an individual basis and in class.

4. Learn to listen appreciatively while teacher reads aloud.

5. Arrange and participate in panel discussions and dramatizations of readings.

6. Keep a notebook of unfamiliar words with a short meaning from the dictionary.

7. Give detailed characterizations from the stories read, both orally and in the written form.

8. Pinpoint in every book read the three basic elements of the short story.

9. Hand in a written book report from a standard outline.

10. Identify authors in conjunction with their works.

Basic Study

Since this is a study of easy classics, the core of the study involves twenty-four selected Classics Illustrated written and illustrated in the old comic book format. Four of these are selected for special emphasis as class projects. The remaining number are used for individualized readings, panel discussions, dramatizations, and character studies.

Special emphasis is placed upon vocabulary study. As new and unfamiliar words appear in the reading, students record them in a special notebook along with a short definition from the dictionary. An original sentence showing the meaning of the word is also added.

Special attention is given to the book report, both oral and written, using a standard form and involving plot, character, and setting.

Also special attention is given to authors so that at the end of the term, writers' names are as familiar as book titles.

Materials

Texts

Classics Illustrated

Bronte, Jane Eyre

Crane, The Red Badge of Courage
Dickens, A Tale of Two Cities
Dumas, The Count of Monte Cristo (Room set)
Dumas, The Three Musketeers
Hale, The Man without a Country (Room set)
Harte, Western Stories (Room set)
Homer, The Odyssey
Kipling, The Jungle Book
London, The Call of the Wild
Shakespeare, Julius Caesar
Twain, Huckleberry Finn
Verne, Around the World in Eighty Days
Verne, A Journey to the Center of the Earth
Verne, From the Earth to the Moon
Verne, The Mysterious Island
Verne, 20,000 Leagues under the Sea
Wallace, Ben Hur
Wells, The Time Machine (Room set)
Wells, The War of the Worlds

World's Greatest Authors Series

The Adventures of Marco Polo
Robin Hood
Joan of Arc
Kit Carson

Supplementary Texts

Bronte, Wuthering Heights (Classics Illustrated)
Eliot, Silas Marner, adp. Mable Dodge Holmes (Globe Book Co.)
Hawthorne, House of Seven Gables, adp. Robert J. Dixson (Regents Publishing Co.)
Poe, "The Murders in the Rue Morgue," adp. Robert J. Dixson (Regents Publishing Co.)
Melville, Moby Dick, adp. Robert J. Dixson (Regents Publishing Co.)
Twain, The Adventures of Tom Sawyer (Classics Illustrated)

Audiovisual

Filmstrips with Sound

Myths and Legends of Ancient Greece (Educational Audio Visual Inc.)

"The Wanderings of Ulysses"

Filmstrips

The Adventures of Tom Sawyer (Brunswick Productions)
The Adventures of Huckleberry Finn (Brunswick Productions)
Moby Dick (Brunswick Productions)
The Red Badge of Courage (Popular Science Publishing Co., Inc.
Julius Caesar (Popular Science Publishing Co., Inc.)
A Tale of Two Cities (Popular Science Publishing Co., Inc.)

Recordings

"From Jane Eyre" (Caedmon)
"American Short Stories, Vol. 3" (Educational Audio Visual, Inc.)
"The Outcasts of Poker Flat" (Educational Audio Visual Inc.)

Suggested Approaches and Procedures

Twenty-four Classics Illustrated are selected for both oral and silent reading as the teacher feels the need. Four different books from this number are selected and prearranged as room sets so that a class study may be made from them. These are indicated under texts.

Select panels for discussion groups to inform classmates of character development found in the readings. Other groups discuss exciting happenings and other interests found in the readings.

Assign book reports, written and oral, in which the student follows a standard form and includes the basic elements of a short story.

Assign character sketches, both written and oral.

Help students compile a notebook of new and unfamiliar words together with a short meaning and an original sentence showing its proper use.

On occasion the teacher may read aloud during which time the students may listen or follow with the room sets.

Dramatization of outstanding scenes, events, and characters is used for interest and motivation in reading. Examples: Pantomime of "What's My Line?"; Clues leading to "Who Am I?"; Panel of players revealing "Will the Real Huck Finn Please Stand?"

In the back of each Classic Illustrated there is a summary of the author's life and his works. These should be used to acquaint the student with the various authors of the classics.

Teacher Resources

Allen, Beth. "Poor and Non-Readers in the Secondary School: A Teacher's Dilemma," English Journal, LVII (September, 1968), 884-88.

Anderson, Jean P. "Reading and Writing Can Be Fun for the Underachiever!" English Journal, LIX (November, 1970), 1119-21, 1127.

Doemel, Nancy J. "Vocabulary for Slow Learners," English Journal, LIX (January, 1970), 78-80.

Geyer, Donna. "Teaching Composition to the Disadvantaged," English Journal, LVIII (September, 1969), 900-907.

Hardman, Laurence L. "Slow Readers - A Happy Experience," English Journal, LVII (March, 1968), 405-408.

Holbrook, David. English for the Rejected. Cambridge: University Press, 1964.

Holland, William. Silas Marner Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1966.

Jane Eyre Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1964.

Language Programs for the Disadvantaged: Report of the NCTE Task Force on Teaching English to the Disadvantaged. Champaign, Illinois: National Council of Teachers of English, 1965.

Milch, Robert J. The Odyssey Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1966.

Moby Dick Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1966.

Morris, William. "The Dictionary as a Tool in Vocabulary Development Programs," English Journal, LIX (May, 1970), 669-71.

Nicoll, Bruce. The House of Seven Gables Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1964.

Red Badge of Courage Notes, The. Lincoln, Nebraska: Cliff Notes, Inc., 1966.

Royster, Salibelle. The Adventures of Huckleberry Finn Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1963.

Weigel, James, Jr. A Tale of Two Cities Notes. Lincoln, Nebraska: Cliff Notes, Inc., 1969.

West, William W. "English Literature for the Disadvantaged - Here's How - But Why?" English Journal, LX (October, 1971), 902-905.

Geraldine Castleman
Jean Gerrard

Phase II

CONCEPTS IN LANGUAGE AND COMPOSITION II

Rationale

"What do you mean, 'unclear'? You know what I meant there." How many times have you heard words to that effect upon returning written work to your students? The student understands what he has written and does not know why everyone else does not understand it equally well.

It is the general concensus among the teachers of English that each student should have and can profit by an in depth course in language and composition over and above that taught in his other English courses. Very often, a student's theme work in literature courses is above average in content, but far below par in matters of mechanics and actual organization. A student may be greatly hindered in further work in English, or any other subject requiring writing, if he has not yet acquired a sufficient mastery of fundamental writing skills.

Before a student can go on to enhance his writing style, he must be aware that every paper must have an organization that a reader can discover and follow. He must be aware that an acceptable usage of words and phrases will make his writing more coherent to a greater number of readers.

The Phase II Concepts course is developed with these ideas in mind. It is hoped that in Phase II the student will acquire writing skills which he may use as a basis for maturing to more advanced techniques.

Synopsis. Concepts in language and composition is chiefly composition and vocabulary centered and is required on one of three phases, beginning with sophomores of 1972-73. Students who need additional practice in writing clear and concise sentences, effective paragraphs and

short themes and who need to eliminate errors in the mechanics of writing (spelling, punctuation, capitalization) and in usage will probably find this phase most beneficial. If the student has already demonstrated proficiency in these areas, he should choose a more advanced phase of Concepts.

Concept

The minimum essentials for coherent writing and standard oral communication include a student's working knowledge of mechanics, vocabulary, usage and logical progression.

Attainment Goals

The student should be able to

1. Construct a coherent, concise, and unified paragraph.
2. Demonstrate his knowledge of the spelling, meaning and usage of certain basic vocabulary words.
3. Make acceptable use of punctuation and capitalization in his writing.
4. Demonstrate proficiency in the use of the dictionary and thesaurus.
5. Write business and social letters in acceptable form.
6. Compose coherent themes which demonstrate his ability to construct a thesis statement, to use supportive material, and to arrive at a logical conclusion.
7. Apply standard usage on given occasions, such as in compositions and classroom discussion.

Basic Study

Vocabulary and spelling
Mechanics
Unified paper
    Thesis statement
    Order
    Logical conclusion
Paragraphing
Dictionary skills
Levels of usage
Letter writing

Materials

Texts

Ginn: English 10 Composition and Grammar
Ginn: Writing: Unit - Lessons in Composition, Book 2

Audiovisual

Filmstrips with Sound

The Scope of a Sentence (Coleman Film Enterprises)
Writing a Good Paragraph (Coleman Film Enterprises)
Writing a Good Theme (Coleman Film Enterprises)

Filmstrips

The Five Steps in Writing (Encyclopaedia Britannica)
Outlining a Written Composition (Encyclopaedia Britannica)
The Main Parts of a Written Composition (Encyclopaedia Britannica)
The Introduction of a Written Composition (Encyclopaedia Britannica)
The Body of a Written Composition (Encyclopaedia Britannica)
The Conclusion of a Written Composition (Encyclopaedia Britannica)
The Patterns of Paragraphs (Encyclopaedia Britannica)
Making Transitions in a Written Composition (Encyclopaedia Britannica)

Suggested Approaches and Procedures

See approaches and activities in the basic text.

Teacher Resources

Allen, Harold B. Readings in Applied English Linguistics. New York: Appleton-Century-Crofts, 1964.

Baker, Sheridan. The Practical Stylist. New York: Thomas Y. Crowell Company, 1962.

Cassidy, Frederick G. "Collecting the Lexicon of America's Regional English," The Promise of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1970, pp. 99-114.

Draper, Arthur G. "Teach the Process of Writing," English Journal, LVIII (February, 1969), 245-48.

Griffin, Dorothy M. "Dialects and Democracy," English Journal, LIX (April, 1970), 551-58.

Jesperson, Otto. Growth and Structure of the English Language. New York: Macmillan Company, 1968.

Judy, Stephen. "The Search for Structures in the Teaching of Composition," English Journal, LIX (February, 1970), 213-18, 26.

Muller, Herbert J. "Good English," The Uses of English. Dallas: Holt, Rinehart and Winston, Inc., 1967, pp. 55-74.

Norton, James R. "Teaching Expository Writing," English Journal, LVI (October 1967) 1015-19.

Perrin, Porter G. Writer's Guide and Index to English. Chicago: Scott, Foresman and Company, 1959.

Pooley Robert C. Teaching English Usage. New York: Appleton-Century-Crofts, 1946.

Van Dyk, Howard A. "Teach Revision - It Works!" English Journal, LVI (May, 1967) 736-38.

John Ella Carroll

OTHER LANDS, OTHER PEOPLE

Rationale

Much of the literature studied by high school students is that which springs from his own environment and experiences of his nation. The various sections of the young American's land are illuminated for him by the words of those American writers who are our best interpreters. The students sometimes cross the ocean into the Old World from which the New inherits its traditions. English literature takes the students not only into a distant country, but back into the past when manners, dress, speech, daily life, education and politics differed widely from conditions which are a part of students' daily lives. It is also an observation that the outlook opened up to young people in literature stops short with English literature, and they have never had an opportunity to explore the writings of other languages through which identity, understanding, pleasure and respect can be established.

Literature transcends any other subject in its power to create understanding because it is personal, direct and intimate. Therefore, at a time when the development of world understanding is one of our great problems, it is essential that our high school students be allowed to relate through literature to peoples who have cultural backgrounds different from their own.

Synopsis. Through the literary selections in this course, students are able to visit with ordinary citizens of other countries. In schools, in the daily business of their communities, and perhaps in their own homes, students may encounter people who have come as immigrants in search of a new life, but in this setting people are at work in their native land. The students observe them in sorrow and in health, in pleasure and in distress--in situations which could be duplicated in America.

Concept

The literature of writers from other cultures provides an opportunity for students to relate intelligently to peoples of the world.

Attainment Goals

The student should be able to

1. Recognize similarity of human emotions in all peoples.
2. Seek unassigned knowledge regarding life in other lands.
3. Discuss issues, beliefs and new knowledge in comparison or contrast to what we believe and practice.
4. Share experiences and humor presented in selections read.
5. Compare levels of usage in language to our own.
6. Compare courtesy and curiosity as he visits with his neighbors across the sea.

Basic Study

The literature in this unit provides an opportunity for students to read about and relate to peoples who live in a different environment and follow different culture patterns. The composition involves writing character sketches and other short compositions as well as doing written exercises in word study.

Materials

Texts

Small World, ed. Smith, Sprague, and Dunning (Scholastic Book Services)
People of Other Lands (Scholastic Book Services)

From People in Literature (Harcourt, Brace and Company)

Basil and Lewis, "Small Brother Lu"
Corral, "Cross Over, Sawyer!"
Girling, "When Hannah Var Eight Yar Old"
Merrick, "Northern Nurse"
Tolstoy, "How Much Land Does a Man Need?"
William, "In the Face of Allah"

Dawson, "Kitty of Coleraine"
A converted Saxon, "The Native Irishman"
Dawson, "Cockles and Mussels"
Heine, "The Weavers"
MacDonagh, "Wishes for My Son"
Service, "The Cremation of Sam McGee"

Audiovisual

Films

Children of Germany: In the Rhineland (Region IV)
Scandinevia: Norway, Sweden, Denmark (Region IV)
Japan: The Land and the People (Region IV)
Japanese Boy: The Story of Taro (Region IV)
Let's Look at New Zealand (Region IV)
Australia: The Land and the People (Region IV)
Paris: The City and the People (Region IV)
Switzerland: Land and People (Region IV)
Switzerland: Life in a Mountain Village (Region IV)
Hawaii: America's Tropical State (Region IV)

Suggested Approaches and Procedures

Arrange the students into groups of three or four to lead discussion of specific stories. Encourage informal, relaxed, but controlled climate for discussions.

From the stories read, have the student write character sketches on three different type personalities.

List the following human virtues that may be applied to selections: courage, dignity and pride, love of freedom, fear of shame, acceptance of responsibility, ability to meet a crisis, sense of humor, willingness to serve others, and hospitality. Have student apply these to the stories read.

Review the names of men, women and children about whom the student has read. For each of these characteristics, name a person who exemplifies it, the title of the selection, and the country where the action takes place.

Use the dictionary for word study and vocabulary development.

Show films corresponding with the people about whom the student is reading.

Assign the writing of a setting for a short story based on one or two of the films.

Compare and contrast life in another land with life in any town or state in the United States.

Teacher Resources

Adventures in World Literature, ed. Rewey Belle Inglis, et al. Dallas: Harcourt, Brace and World, Inc., 1958.

Best of Both Worlds, The, ed. Georgess McHargue. Garden City, New York: Doubleday and Company, Inc., 1968.

Heritage of Western Civilization, ed. John Louis Beatty and Oliver A. Johnson. Chicago: Prentice-Hall, 1958.

Seamon, James M. "An Introduction to Modern Polish Literature in the Secondary School," English Journal, LX (January, 1971), 38-41.

Trawick, Buckner B. World Literature. New York: Barnes and Noble, Inc., 1963.

Robbie Ann Dickson
Louise Jones

Phase II

AMERICAN FOLKLORE AND LEGEND

Rationale

Folklore and legends may be defined as any material that exists in oral form and is passed on from person to person and from generation to generation without benefit of being written down. Thus it must follow that even though America is a comparatively young country, she has a wealth of folklore and legends not just from one people but from many peoples.

America's natural barriers provided distinct regions of North, South, East, and West which resulted in even more variety among the people. Since each region was somewhat isolated from the others, each created folklore and legends which reflected its own traditions, customs, beliefs, and ways of living. Perhaps the primary reason for the creation of the folklore and legends by our ancestors was for entertainment. However, unknowingly the people also created a treasury of lasting knowledge that provided an insight into what the American common people of the past believed, thought, and felt during their lives.

Synopsis. American Folklore and Legends is a course in which the student becomes acquainted with some of North America's best folklore and legends. The course is to further the student's knowledge of customs, beliefs, and traditions that people have transmitted from generation to generation.

Since each region of the United States has its own folk literature, works representing each region are studied. Studies are made of such works as "The Legend of Sleepy Hollow" and such folk and legendary characters as John Henry, Paul Bunyan, Davy Crockett, Pocahontas, and Billy the Kid.

Concept

Folklore and legends are basic to the study and understanding of all Americans, whether from the North, South, East, or West--the way they looked at themselves, their traditions, customs, beliefs, and ways of living.

Attainment Goals

The student should be able to

1. See the contribution made to the colorful history of America through the folklore and legends of its people.
2. Gain insights and understanding of themselves and others.
3. Identify a folk tale and understand how the story reveals the hopes, thoughts, and feelings of a people.
4. Identify true folk music (not what an individual composes today and calls a folk song).
5. Identify folk heroes from various regions.
6. Explain in a composition the origin and nature of folklore.
7. Compare and/or contrast stories that are grouped thematically in the text.
8. Compose an original tall tale or a ballad.

Basic Study

The literature in this course provides an overview of American folklore and legends. It is to be read for its entertainment value and studied in relation to the people among whom it developed and in relation to present-day American peoples.

The writing activities include original tall tales and ballads.

Materials

Texts

Marcatante, American Folklore and Legends (Globe Book Company)
Lomax, Penguin Book of American Folklore (Penguin)
Hughes, The Book of Negro Folklore (Apollo)

Audiovisual

Filmstrips with Sound

Tales by Washington Irving (Educational Audio Visual, Inc.,)

Recordings

"Songs of Texas" (Folkway Records)
"Texas Folk Songs" (Folkway Records)
"Albert Ramsbottom, Sam Small, and Others" (Folkway Records)
"Carl Sandburg: Cowboy Songs and Negro Spirituals" (Decca)
"Anthology of American Folk Music: Early Ballads" (Listening Library)
"American Tall Tales" (Listening Library)

Suggested Approaches and Procedures

Arrange students in small groups. Each group is given one of the four regions (North, South, East, West) of America to explore, research, and present in a panel discussion.

Students are to write compositions after the group discussions comparing and/or contrasting the folklore legends of the various regions of America.

Present pantomime without props. (See basic text, p. 306.)

Allow volunteers to do stone rubbings from early American gravestones.

Have students to write original tall tales which are to be presented orally in class.

Develop a regional folklore and legend map which is to be worked on intermittently throughout the course by the students.

Have students compile from individuals (at school, at home, in the community) folkways of various kinds--maxims and folkloredom, early American home remedies, proverbs, recipes, witchcraft, and superstitions.

Write a Paul Bunyan story on the origin of some aspect of nature or our environment. (Use as an example "The Origin of the Great Salt Lake.")

Teacher Resources

Adams, Andy. Why the Chisholm Trail Forks and Other Tales of Cattle Country. Austin: University of Texas, 1956.

Bickley, J. T. H. The Ghosts of The Chesos. San Antonio: Naylor, 1950.

Book of Negro Folklore, ed. Langston Hughes. New York: Crown Publishing Company, 1947.

Bowman, James Cloyd. Minabojo, Master of Life. Chicago: Albert Whitman and Company, 1941.

Davidson, Levette J. A Guide to American Folklore. Denver: University of Denver, 1951.

Dobie, James Frank. I'll Tell You a Tale. Boston: Little, Brown, 1960.

Dobie, James Frank. Tales of the Old-Time Texas. Boston: Little, Brown, 1955.

Flanagan, John T. The American Folklore Reader. New York: A. S. Barnes and Co., 1955.

Folklore in America, ed. Tristram P. Coffin. New York: Doubleday, 1966.

Folklore of the Great West, comp. John Greenway. Palo Alto: American West Publishing Co., 1969.

Hoffman, Daniel G. Form and Fable in American Fiction. New York: Oxford, 1961.

Hoig, Stan. The Humor of the American Cowboy. Caldwell, Idaho: Caxter Printers, 1958.

Lomax, Allan. The Folk Songs of North America. New York: Doubleday, 1960.

Our Living Traditions, ed. Tristram P. Coffin. New York: Basic Books, 1968.

Randolph, Vance Camp. Sticks in the Knapsacks and Other Ozark Folk Tales. New York: Columbia University, 1958.

Smith, Edith Hutchins. Drought and Other North Carolina Yarns. Winston-Salem: Blair, 1955.

Texas Folklore Society. Texian Stomping Ground, Vol. XVII. Austin: Texas Folklore Society, 1941.

Traditional Ballads of Virginia, ed. Authur Kyle Davis, Jr. Cambridge: Harvard University Press, 1929.

Treasury of American Folklore, A, ed. Benjamin Albert Botkin. New York: Crown Publishing Co., 1944.

Treasury of Mississippi River Folklore, A, ed. Benjamin Albert Botkin. New York: Crown Publishing Co., 1955.

Treasury of Railroad Folklore, A, ed. Benjamin Albert Botkin. New York: Crown Publishing Co., 1953.

Treasury of Southern Folklore, A, ed. Benjamin Albert Botkin. New York: Crown Publishing Co., 1949.

Ima Huston
Geraldine Castleman
Shirley Wright

Phase II

INDIVIDUALIZED READING

Rationale

A reading program that allows the reluctant reader to select books that interest him, but also limits his selections to a particular period of time, subject area, or theme will help him to be more discriminating in his choices and will perhaps motivate him to read more.

"It's too long," "I don't like to read," or "I have never finished a book" are familiar statements made by the culturally deprived student. This perhaps is the response we expect to get for assigned reading. Individualized Reading on Phase II is designed for the reluctant reader who needs to discover that reading can be fun and educational.

> Synopsis. Designed to enable a student to develop and broaden his reading interest, this course allows the student to progress from his reading level to a more difficult level. The student is the primary selector of the fiction and non-fiction that he reads. However, in order to help the student to appreciate and understand the works he chooses, all reading is to be done under the supervision of the teacher. In individual conferences the teacher and the student discuss certain aspects such as theme and characterization. The discussions are to motivate the student to think deeply about the reading he is doing.

Concept

A flexible reading program which preserves standards and motivates the reluctant reader can lead him into reading books that contribute to his personal development and encourage him to read more.

Attainment Goals

The student should be able to

1. Enjoy reading as a leisure-time activity.
2. Broaden his reading and speaking vocabulary.
3. View new worlds of literature based on his interest yet different from the reading he has done in the past.
4. Raise the maturity level of his reading.
5. Relate what he reads to other selections.
6. Organize his own thinking and develop independence in learning situations.

Basic Study

The student may choose from novels, short stories, drama, poetry, biography, essays, and articles. He may read from one type of literature or any combination of types that fit the theme, author, or genre in which he is interested. Themes to be considered are as follows:

Adventure (land, sea, air, underwater)
Animals
Careers
Biography
Cars (building, racing, driving)
Courage
Historical fiction
Humor
Love and romance
Mystery and suspense (spies, intrigue, danger)
Myths and folk tales (heroes, legends, tall tales)
Science fiction
Sports
Problems and conflicts

A special composition assignment for each book will be determined in a conference with the teacher. These assignments will include at least one paper of 200-300 words on one book and one shorter paper of 100-200 words on each of the other books.

Materials

Texts (Published lists for reference)

Books for You, ed. Jean A. Wilson (WSP)
High Interest-Easy Reading, ed. Marian E. White (Scholastic Book Service)
Negro Literature for High School Students, ed. Barbara Dodds (NCTE)

Suggested Approaches and Procedures

Have the students

Write a character sketch.

Write a paper on how a change in setting would have affected the characters and plot.

Write a comparison of two characters or two books of similar nature.

If the book is historical fiction, write a paper separating the fact from fiction.

State the theme or main idea of the book and explain how it is developed.

Select an incident that interests you and summarize it in your own words. Write your reaction to it.

Encourage students to read the same book so that group or panel discussion could be presented.

Devise a reading interest test or survey to be given at the beginning of the course. (Or use a standardized test if one is available.)

As a motivational device, have students make a survey of people whom they consider well-read, well-informed, well-adjusted people to determine their views of reading. Use a questionnaire designed with the class including such questions as these: (1) What three books have proved the most worthwhile reading for you? (2) What area of reading has been important to you? (3) What advice have you for young people concerning reading?

Consider joining a paperback book club in order to help students build a library and develop continuing habits of reading good books.

Teacher Resources

Ackerman, Ann W. "Reading for Pleasure and Profit," English Journal, LVIII (October, 1969), 1042-44.

Appleby, Bruce C. and John W. Conner. "Well, What Did You Think of It?" English Journal, LVIV (October, 1965), 606-12.

Reader's Encyclopedia, The, ed. William Rose Benét. New York: Thomas Y. Crowell Company, 1965.

Reader's Encyclopedia of American Literature, The, ed. Max J. Herzberg. New York: Thomas Y. Crowell Company, 1962.

Shipp, Pauline. "An Approach to Individualized Learning," English Journal, LXI (January, 1972), 87-91.

Thornton, Francis B. How to Improve Your Personality through Reading. New York: Bruce, 1949.

What We Know about High School Reading, ed. M. Agnella Gunn. Urbana, Illinois Illinois: National Council of Teachers of English, 1969.

Wright, Gertrude S. "Some Reading Guidance Techniques," English Journal, LV (December, 1966), 1183-90.

CONTRACT FOR INDIVIDUALIZED READING PHASE II

A special composition assignment (from a suggested list) for each book will will be determined in a conference with the teacher. These assignments will include at least one paper of 200-300 words on one book and one shorter paper of 100-200 words on each of the other books.

All written work must be corrected after criticism.

Proper manuscript rules must be used for all papers.

If the required average is not reached, the student must take another test (up to three) until the requirement is met. He must rewrite a paper until the grade for which he has contracted is made.

Each assignment must be correctly identified.

CONTRACT A

The student must select books that will give him 20 points. He must complete all written assignments and receive at least a B on them, and an average of 80 or above must be made on all tests.

CONTRACT B

The student must select books that will give him 15 points. He must complete all written assignments and receive at least a B- on them, and an average of 70 or above must be made on all tests.

CONTRACT C

The student must select books that will give him 10 points. He must complete all written assignments and receive at least a C+ on them, and an average of 60 or above must be made on all tests.

CONTRACT D

The student must select books that will give him 5 points. He must complete all written assignments and receive at least a D+ on them, and an average of 55 or above must be made on all tests. HE MUST LOOK INTERESTED AT LEAST FIFTY PER CENT OF THE TIME.

CONTRACT F

The student must do less than Contract D.

IF A STUDENT FEELS THAT HE CANNOT COMPLETE THE WORK ON THE CONTRACT HE HAS CHOSEN, HE MAY DECIDE TO CHANGE TO ANOTHER CONTRACT AFTER A CONFERENCE WITH THE TEACHER.

Geraldine Castleman

CREATIVE WRITING

Rationale

Good writing is a high level art that few master because so much information--spelling, vocabulary, form, grammar, and logic--must be combined with having something to communicate. Yet almost all people feel the need for self-expression even though few are destined to become Frosts, Faulkners, or O'Neills.

It is with this thought in mind that this course is designed. Everyone, with proper guidance, can write something creative--a short story, a word picture, a teenage play, a character sketch, or a comparison through simile or metaphor.

And what greater satisfaction can any young student experience than when he has expressed his feelings, emotions, or desire in the form of a haiku, a cinquain, a ballad, or a lyric, for as Michael Lewis says, "Poetry is a sort of musical shorthand capable of expressing in a few words vast areas of experience, as well as the realm of the imagination beyond experience." And when the student has succeeded in this genre, which he most surely can in varying degrees, he joins with Matthew Arnold, who says, "Poetry is simply the most beautiful, the most impressive and the most effective mode of saying things."

Synopsis. Designed for the student who wants an opportunity for self-expression, this course offers the basic techniques and skills used in creative writing. It gives the student experiences in writing essays concerning personal opinions. Other experiences offered are writing sequels and various types of prose including such things as the short narrative and descriptive paragraphs. Students are also given an opportunity to study basic forms of poetry and to write original poems.

Concept

Every teenager has something to say, emotions to express, and thoughts to communicate; therefore, given a variety of motivating devices, sincere encouragement, and positive criticism, he can attain satisfaction beyond his fondest hopes because success is his, for he has strengthened his skill in self-expression.

Attainment Goals

The student should be able to

1. Develop an accurate observation with a perceptive eye.
2. Observe more accurately and communicate his observations more exactingly.
3. Increase his vocabulary in order that he may use words more precisely.
4. Develop an awareness of imagery, style, and tone.
5. Express his opinions with greater depth of thought.
6. Show better organization, coherence, and unity in his writing.
7. Use Roget's Thesaurus effectively.
8. Look at himself, his friends, the world around him, and be inquisitive about tomorrow.

Basic Study

Through the use of pictures and examples of poetry, short stories, essays, and descriptions this course includes the writing of descriptive paragraphs, short stories, characterizations, personal experiences and observations, contrast and comparison, dialogue, figurative language, poetry, and short plays.

Materials

Texts

Leavitt and Sohn, Stop, Look, and Write! (Bantam Pathfinder Edition)

Dunning, Carrigan, and Clay, Poetry: Voices-Language-Forms (Scholastic Book Services)

Filmstrips with Sound

Revising the Composition (Eye Gate)
Developing Concrete Details (Eye Gate)
The Poetic Experience (Guidance Associates)
Tips on Writing the Short Story (Eye Gate)
Understanding and Appreciation of Poetry (Educational Dimensions Corp.)
Understanding Poetry Series (McGraw-Hill, Inc.)
Perception (The World Around You) Birds (Educational Dimensions Corp.)
Perception: The Seasons (Educational Dimensions Corp.)

Filmstrips

Come to Your Senses: A Program in Writing Awareness (Scholastic Book Services)

Transparencies

"Creative Writing" (Technifax Corporation)

Student Approaches and Procedures

Have a "rap" session at the beginning of this course in order to get the opinions and thoughts and desires of the students as to what each would prefer to write on first. With the students' help try to ascertain how much each composition will be worth and how much group and partnership creativity is desirable. Attempt to establish rapport with the class in this informal session. (To have a successful creative writing atmosphere, the student needs to feel that the teacher is his friend and helper.)

Have students write using a stream-of-consciousness technique.

Using "Part Three: Forms" from Poetry: Voices-Language-Forms, have the student try his hand at writing in unusual and original forms.

Allow the students to form groups of five or six for the writing of a short one-act play.

Give creative writing assignments from the text Stop, Look and Write!

Give a brief explanation of rhyme, feet and meter, the lyric, a ballad, blank verse, and song lyrics as a review. Encourage students to write several poems.

Assign the writing of cinquain (SING kane), a five-line poem. The first line is one word for the title, the second is two words describing the title, the third is three words expressing action, the fourth is four words expressing feeling, and the fifth is the title again or a word like it.

Examples:

Eyes
Large, mysterious
Watching, rolling, blinking
Tell more than words
Eyes.

Clock
Time keeper
Turning, reaching hands
Fat, ugly-faced, ticking reminder
Timer.

Assign the writing of haiku which should contain sharp images and a figure of speech. This form of Japanese poetry may be motivated by pictures on nature.

Have students write different words for a song.

Some may wish to write limericks and/or parodies.

Show and play appropriate audiovisual materials before writing assignments.

Teacher Resources

Brokowski, William W. "A Composition Strategy That Worked," English Journal, LIX (October, 1970), 984-86.

Christie, Antony. "Making with Words: A Practical Approach to Creativity," English Journal, LXI (February, 1972), 246-51.

Coffin, LaVerne W. "Writing Song Lyrics," English Journal LIX (October, 1970), 954-55.

Dauterman, Philip and Robert Stahl. "Film Stimuli - An Approach to Creative Writing," English Journal, LX (November, 1971), 1120-22.

Feeney, S. J. "Teaching Students to Write Poetry," English Journal, LIV (May, 1965), 395-98.

Harris, Josephine. "What Writers Advise on the Teaching of Creative Writing," English Journal, LX (March, 1971), 345-52.

Keables, Harold. "Creative Writing in the Secondary School," English Journal, LVII (March, 1968), 356-59, 430.

Kerber, Adolf B. and Thomas F. Jett, Jr. The Teaching of Creative Poetry. Indianapolis, Indiana: The Waldemar Press, Inc., 1956.

Sheeley, Stuart L. "Students as Poets," English Journal, LVIII (April, 1969), 577-85.

Strout, Beverly. "Writing Workshop: What Is It?" English Journal, LIX (November, 1970), 1128-30.

Webber, Mary B. and Betty M. Tuttle. "Student Writing Worth Reading," English Journal, LXI (February, 1972), 257-60.

Wolfe, Don M. "Autobiography: The Gold of Writing Power," English Journal, LX (October, 1971), 937-46.

W. R. Bickley, Jr.
Ben T. Sessions

Phase II

SCIENCE FICTION

Rationale

H. Bruce Franklin writes in his book Future Perfect: "To find the perfect future in the present is both a central function of science fiction and one of its principal dangers...Science fiction may show us the perfect future--that is, the epilogue of the present--but it should not mislead us into confusing realities."

Almost every invention is the figment of some writer's imagination before it becomes a reality. Science fiction authors have predicted the submarine, television, laser beam, space flight, walks on other planets, and atomic power to name only a few.

The popularity of this type literature among young and old alike may be attributed to the reader's ability to escape to a fantastic or Never-Never land of the imagination. Even the hard-to-motivate student who can follow plot and characterization with teacher assistance may transport himself through daydreams to the role of the mad scientist, Superman flying through space, an explorer in the center of the earth, or an individual who will never grow old living on another planet.

Synopsis. This course utilizes science fiction as a means of stimulating thought concerning the future of mankind. Pupils may revel in the world of fantasy while exploring a means of adaptation to a scientifically changing world. It attempts the solution of problems arising from an ever-growing emphasis on technological advancement and at the same time serves as a source of pleasure.

Concept

Science fiction is an effective medium for examining future possibilities and their consequences.

Attainment Goals

The student should be able to

1. Recognize and define science fiction.
2. Sense the importance of science fiction as a medium for analyzing and solving psychological and social problems.
3. Write an alternate ending for a given science fiction story.
4. Give a report that shows familiarity with the works of at least one science fiction writer.
5. Identify characters and incidents from an assigned number of selections of science fiction.
6. Realize the danger inherent in a world which overemphasizes technological advancement.
7. Realize the value of creative thought as applied to futuristic projections.

Basic Study

The study is based on Fifty Short Science Fiction Tales and selected short stories of a similar nature.

Analysis of fiction and appraisal of such elements as plot, characterization, style, tone and verisimilitude serve as an integral part of the course. The students work toward developing a clear, coherent style in both written and oral presentations, striving toward acceptable levels of grammar and mechanics.

Materials

Texts

Fifty Short Science Fiction Tales (Macmillan Company)

From Literature IV (adopted text)

Bradbury, "There Will Come Soft Rains"
Benét, "Nightmare Number Three"
Collier, "The Chaser"

From Adventures in Appreciation

Leacock, "The Man in Asbestos"

From Perspectives

Gunther, "The Prisoner"

From England in Literature (adopted text)

Huxley, "Time and the Machine"

Suggested Approaches and Procedures

Given the plot of a science fiction story up to and including the climax, the students write an ending which will be compared to the original ending.

Student report on science fiction novels or short stories selected as collateral reading.

As a class project students write and illustrate an original science fiction story. Separate groups will work on plot, format, illustrations, editing, and final production.

Utilizing props or games, students attempt to prove or disprove the existence of extra-sensory perception.

Teacher Resources

Alexander, Jack. "What Happened to Judge Crater?" Saturday Evening Post, CCXXXIII (September 10, 1960), 19-21, 44, 50.

"Beyond: 'The Prisoner,'" Perspectives (Guidebook). Dallas: Scott, Foresman and Company, 1969, pp. 90-96.

"Enduring Search, The: In the World of the Mind," Adventures in Appreciation (Teacher's Manual). New York: Harcourt, Brace and Company, 1958, pp. 125-36.

"Plot: Dramatic Action in 'Report on the Barnhouse Effect,'" Adventures in Appreciation (Teacher's Manual). New York: Harcourt, Brace and Company, pp. 54-58.

"Preview: 'The Chase,'" Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 1-8.

Schwartz, Shelia. "Science Fiction: Bridge Between the Two Cultures," English Journal, LX (November, 1971), 1043-51.

"Thomas Henry Huxley: The Method of Scientific Investigation," England in Literature (Teacher's Resource Book). Dallas: Scott, Foresman and Company, 1968, pp. 146-47.

Mary Bagwell
Betty Prall

Phase II

SPORTS AND SPORTSMEN

Rationale

An outstanding characteristic of America is her love for sports. From the days of the early settlers, who participated in favorite sports learned in their native countries, to the present time, sports have played an important role in the development of this nation. Competition in sports of all kinds has become an essential in American schools, social life, and religious programs. Sports can help to develop physical, moral, and ethical values. Both participants and spectators learn about respect, courage, pride, and inspiration and gain entertainment and pleasure through sports. The vicarious excitement that is enjoyed by observers of athletic events through their identification with the players without the dangers of actual competition has enabled the sports field to achieve the heights it has.

> Synopsis. This course is to involve a study of several aspects of the sports world. Famous figures in sports are to be studied in biographies (Jackie Robinson, Jim Thorpe, Wilma Rudolph, and Bart Starr, for example). Stories based on fictional characters who participate in various sports are to be considered also.

Concept

The sporting world provides the non-motivated student with an effective vehicle to explore values and gain insights by increasing his desire and ability to read.

Attainment Goals

The student should be able to

1. Develop an awareness that "good literature" can be what he is

interested in.

2. Appreciate various forms of literature: novel, biography, essay (sports page), short story, and poem.

3. Share a personal sports event or experience either orally or in writing.

4. Write a character sketch, discussing those personal attributes that made the main character an outstanding figure in the sports world.

5. Read independently and share his reactions with the class.

6. Gain an awareness about the Olympian philosophy of athletic competition.

Basic Study

A study of several of the qualities that are basic to involvement in athletic competition and consideration of several outstanding figures in the field of sports is the major concern of this course. The written work is based on the selections read and consists of character sketches and other themes of one page in length.

Materials

Texts

Carson, Twenty-third Street Crusaders (Scholastic Book Services)
Schoor, Jim Thorpe: America's Greatest Athlete (Pocket Books, Inc.)
Shapiro, Jackie Robinson of the Brooklyn Dodgers (Pocket Books, Inc.)

From Voices II (adopted text)

Blank, "Sports Worst Tragedy"
Haley, "The Queen Who Earned Her Crown"

From Literature IV (adopted text)

Housman, "To An Athlete Dying Young"
Hoey, "The Foul Shot"
Updike, "Ex-Basketball Player"

From Poems That Tell Stories (Thomas Y. Crowell Company)

Thayer, "Casey at the Bat"

Audiovisuals

Films

Shell's Wonderful World of Golf (Region IV, #4165)
Shell's Wonderful World of Golf (Region IV, #5133)

Recordings

"Hall of Fame Baseball Greats - Babe Ruth" (Creative Visuals)

Suggested Approaches and Procedures

Have students make a collage or photographic essay that depicts competition in sports OR an emotion that he feels is experienced at an athletic event.

Divide the class into groups. Give each group a list of words which differ in meaning from sport to sport. Have the groups find as many meanings as possible. (Some words that might be used are "run," "hook," and "pass.")

With class divided into groups, have students write an account of a sports victory or defeat, using the most colorful language they can devise. Then have them report the same situation using formal language.

To help students in writing topic sentences, duplicate articles from sports pages, cutting off the headlines. Have students write headlines for the articles.

Have students write a paragraph that describes competitive action of some sort. Give them the first and last sentences. For example: "Alcindor burst on the floor as the buzzer sounded for the final minutes of the championship game....The ball rolled around the rim and fell (in or out)."

Divide the class into groups and have each group prepare a defense for one of the following attitudes commonly found in the sporting world:

"Winning isn't everything; it's the only thing."--Vince Lombardi
"It's not whether you win or lose; it's how you play the game."
"You win some; you lose some; and some get rained out."
"A winner never quits, and a quitter never wins."

Reorganize class into several groups in which each of the above attitudes is represented. Each attitude should be presented and argued within the group. Perhaps a conclusion should be reached.

Have students hold panel discussions or group discussions on some of the following topics:

Morality of sports (hunting, business mergers, players as pawns)
Psychological effects of being a star, a hero
Distinction between sport and occupation
Question of human endurance and the use of pain pills, etc.
Needs of the spectator served by sports

Destructive bias in sports writing
Defeat in the form of illness, injury, or old age
Olympian attitude toward athletic competition

Have students write letters to a professional athlete (perhaps a member of the Houston Astros or Houston Oilers), inviting him to come and speak to the class. If he is able to visit the class, have students prepare questions that they would like to ask him ahead of time.

Teacher Resources

Davis, Mac. Great Sports Humor. New York: Grosset and Dunlap, 1969.

Graber, Ralph S. "Baseball in American Fiction," English Journal, LVI (November, 1967), 1107-14.

Kieran, John and Arthur Daley. The Story of the Olympic Games. Philadelphia: J. B. Lippincott Company, 1965.

"Olympic Games," Encyclopaedia Britannica, 1962, XLVI, pp. 781-783.

Schoor, Gene. Courage Makes the Champion. New Jersey: D. Van Nostrand, 1967.

Mary Bagwell
Len Sessions

PLAYS FOR FUN

Rationale

Plays, like all literature, are designed to provide enjoyment and some understanding of ourselves and others. In recent years, plays have been extremely popular for classroom reading. It is no wonder, for all of us love play-acting. Primitive man invented it, and both children and adults today delight in it. The plays that will be studied in this course are easy to read, but mature enough for young adults, worthwhile in idea, and still full of fun or excitement. They have been selected on the bases of their intrinsic artistic merit, interest and suitability for teenagers, demonstration of valuable moral concepts, and pure enjoyment.

It is hoped that this course will stimulate moral insight, develop understanding of other people, improve reading and speech, foster some artistic appreciation and encourage wider outside reading.

> Synopsis. Students will read, study, and act out parts of one- and three-act plays. Some of the selections that will be considered are Three Comedies of American Life and a collection of plays by Scholastic Magazine which includes No Time For Sergeants.

Concept

A selection of high-interest, low-difficulty one- and three-act plays provides an entertaining medium to reach and stimulate non-motivated students.

Attainment Goals

The student should be able to

1. Recognize some of the basic elements of drama, such as setting,

plot, character portrayal, and climax.

2. Use the selected literature, which is rich in effective character portrayal, as a basis for related writing assignments.

3. Develop basic skills in reading aloud.

4. Gain some poise and confidence in speaking before an audience.

5. Listen attentively and effectively.

Basic Study

The material for this course includes several one- and three-act plays which have been selected on the basis of their high-interest value for the non-motivated student. The written work in this course is based on the selections read and consists of character sketches and compositions that involve comparisons.

Materials

Texts

No Time for Sergeants and Other Plays (Scholastic Book Services)
Mersand, Three Comedies of American Life (Washington Square Press)

From Adventure in Reading

Hall and Middlemass, "The Valiant"
Foote, "The Dancers"

From Adventures in Appreciation

Waugh and Tallman, "The Man Who Liked Dickens"

Gallico, "The Snow Goose"

Audiovisuals

Recordings

"The Snow Goose" (Decca)

Suggested Approaches and Procedures

Assign the parts of the plays to the students and have them read the plays in class.

Have students take an objective test over a play before it is discussed. Break the class into groups and have students take the same test. Students work together on answers within their group. The individual test grade and the group grade are averaged to determine the grade for the teacher's gradebook.

Divide the class into groups and have them write an original skit. Have each group present their skit to the entire class.

Have students write a composition that deals with the two endings to "The Man Who Liked Dickens."

Have students write a composition in which they discuss the actions and reasoning of the main character in "The Valiant." Have them consider what they might do in the same situation.

Teacher Resources

Lambert, Robert C. "Pitfalls in Reading Drama," English Journal, LIII (November, 1964), 592-96.

Loban, Walter, Dorothy Holstrom, and Luella B. Cook. Adventures in Appreciation. New York: Harcourt, Brace, and World, Inc., 1958.

Modern Short Plays, ed. Felix Sper. New York: Globe Book Company, 1952.

Plays for Modern Youth, ed. Marcus Konick. New York: Globe Book Company, 1961.

"Unit Four: The Drama," Adventures in Appreciation (Teacher's Guide). New York: Harcourt, Brace and World, Inc., 1958, pp. 137-42.

Suzi Powers
Ruth Gregersen

HEROES OF THE AMERICAN WEST

Rationale

Most high school students have read numerous stories and have seen countless movies and television films dealing with heroes of the American West. These young people are familiar with country and western music, and they have played cowboys and Indians since early childhood. But seldom have the students given much thought to the idea that many of the plots used are based on true facts and incidents. On the other hand, neither have the students realized that a particular treatment of the subject in literature (based on fact) may be blown out of proportion. And many times a plot quite untrue and misleading develops.

The western heroes have exploited, subdued, and settled one-half billion acres of wilderness to fulfill their manifest destiny. And through the literature in this course, the students are acquainted with the characters, both real and symbolic, who have carved for themselves and others a new life from the wilderness. And these men and women have helped build the American nation from the stuff of dreams.

What has been accomplished by the American pioneers during the settling of the West is aptly described by the authors of the textbook, Heroes of the American West, in its preface. They show that the nineteenth century West saw the emergence of the uncommon common men and women as the ideal Americans and heroes. These were people on the move, energetic dreamers who pushed beyond the

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Appalachians, across the great American desert, and through the Rockies to the Pacific in search of freedom, wealth and rich land on which to build. Their epic pilgrimage began with the trail blazers, the buckskin explorer-trapper who outran hostile Indians, fought hand to claw battles with bears, married Indian ladies of fashion, debauched and told stories. It concluded with the boomers and sooners who ran to stake claims in the Oklahoma land of 1889, of 1893, and closed the frontier.

> Synopsis. Literature written about the western heroes not only reflects their joys, challenges, and accomplishments, but also their disappointments, heartbreaks, and failures. And these heroes meet each situation with a special kind of courage. The theme of personal courage is in all literature used in the course.
>
> This course is especially designed for the students who enjoy western literature, both fiction and non-fiction. They read about such heroes as Billy the Kid, Wyatt Earp, Chochise, and Daniel Boone. Through various reading assignments, fictional and non-fictional treatments, the students are given an opportunity to read, compare, and differentiate between what is real and what is myth.

Concept

An examination of the heroes of the American West, both fictional and real, leads one to examine the elements of the color and drama that accompanied one of the most important aspects of the growth and development of America.

Attainment Goals

The students should be able to

1. Present a comparison, orally or in writing, of an incident recorded in literature both fictionally and non-fictionally.

2. Write a paper discussing the courage possessed by a particular western hero.

3. Compose light poetry about the West or western heroes (limericks, cinquains, haikus).

4. Give an oral book report highlighting one particular segment of the West's development.

5. Work with a group in preparing a composition on human values related to the anthology Heroes of the American West (Cannibalism: What would they have done and why?).

Basic Study

All content focuses on tales of the West and includes varied literary types - poetry, short story, biographical essay, and novel. The content is used as a basis for comparative essays (fiction vs. non-fiction), essays on human values and on courage, and dramatization.

Materials

Texts

Heroes of the American West, ed. Pappas (Scribner's)
Portis, True Grit (New American American Library)
Grey, The Lone Star Ranger (Pocket Books)
Schaefer, Shane (Bantam)

From The United States in Literature (adopted text)

Harte, "The Luck of Roaring Camp"

From Adventures in American Literature (supplementary text)

Harte, "The Outcasts of Poker Flat"

Wasserman and Baleh, "Elisha and the Long Knives," Plays for the Modern Youth

Audiovisual

Films

Daniel Boone (Region IV)
Journals of Lewis and Clark (Region IV)
Westward Movement - Gold Rush (Region IV)
The Real West (Region IV)
Custer - The American Surge Westward (Region IV)

Filmstrips with Sound

The Luck of Roaring Camp, (Educational Record Sales)
The Outcasts of Poker Flat (Educational Record Sales)

Suggested Approaches and Procedures

The students act out the courtroom scene in True Grit which introduces the hero.

Oral book reports are given.

Place students in groups to write a composition discussing the cause and effect of courage displayed by their favorite character of the course.

Test the students individually and then as a member of a group, giving the identical test. This would be over objective material--reading and listening assignments. Then the two tests are averaged together to arrive at the students' grades to be recorded.

Have groups discuss and teach the class various sections of the anthology Heroes of the American West. Test students over material covered. Then the class average of the test is given to the ones who presented the material.

Have students write original poems: haiku, cinquain, and limerick.

Have students illustrate western poems and ballads with pictures from magazines or take slide pictures and present them on the overhead projector.

Have students prepare bulletin boards or a collage.

Teachers Resources

Brown, Dee. Bury My Heart at Wounded Knee. New York: Holt, Rinehart, and Winston, 1970.

Dobie, J. Frank. The Longhorns. Bramhall, 1941.

Drago, Harry Sinclair. Outlaws on Horseback. New York: Dodd, Mead and Company, 1964.

Pigney, Joseph. For Fear We Shall Perish. New York: E. P. Dutton and Company, 1961.

Webb, Walter Prescott. The Great Plains. Boston: Ginn, 1959.

Jean Gerrard
Ruth Gregersen

Phase II

MYSTERY AND ADVENTURE STORIES

Rationale

There seems to be inherent in most students a desire to be pleasantly frightened and challenged intellectually. They are thrill seekers at amusement parks which contain the most dangerous-appearing rides. They watch "Night Gallery," which is a television show designed to frighten the most courageous. They match wits with Sean Connery as Agent 007 whom they have made famous at the movie box office. And they bring their enthusiasm and imagination to literature which helps to perpetuate such masters of intrigue as Edgar Allan Poe and Robert Louis Stevenson.

Poe, one of the first American detective story writers, has followed a definite form in developing the plots of his stories. He has not written just a mystery story. Thrall, Hibbard, and Holman make a distinction between the detective and mystery story in their book A Handbook to Literature. They state that the plot of a true detective story will develop following a logical pattern, clue by clue, and that the reader will be able to solve the crime in the same manner and approximately in the same time as the detective involved. Many times in a mystery novel, the crimes are solved illogically.

In both the detective and mystery fiction, the students match wits with people who have committed all types of crimes. The students understand a crime has been committed or is about to be committed, that certain clues lead to the apprehension of the protagonist(s) and that the criminal(s) is to be caught and punished in some manner for the wrongdoing: CRIME DOES NOT PAY.

If the artist is skilled, the students are kept in a state of suspense, intrigue, and horror (which they thoroughly enjoy). Too, they feel a sense

of accomplishment if they have followed the clues correctly and have solved the crime. They also like to see the "bad guys" punished. This type of fiction is true escape fiction for many students and adults as well. And because of their universal interest and appeal, mystery and adventure stories can help the students to understand personal motives, improve their reading skills, and increase their reading enjoyment.

> Synopsis. From the very earliest recorded tales of mankind to last night's "World Premier Movie" on CBS, stories involving mystery and adventure have caught and held the human imagination. From the wealth of material available, stories are chosen from nineteenth and twentieth century literature which either provoke the human spirit of adventure or tantalize natural human curiosity concerning secrets and the supernatural. Writers such as Poe, Stevenson, Hitchcock, Bierce and others will be studied. Emphasis will be on structure and literary devices which authors use to create good mystery and adventure.

Concept

Because of their universal appeal, stories of mystery and adventure increase the student's desire and ability to read and analyze good literature.

Attainment Goals

The student should be able to

1. Write a character sketch discussing those personal attributes displayed by one of the main characters which helped him overcome or fall victim to his hardships.
2. Write a very short horror story and tell it to the class.
3. Recognize and explain conflict in a given selection.
4. Demonstrate his ability to use logic in following the author's clues.
5. Locate examples of man's indifference to others or to his environment.

6. Recognize major characters who did or did not conform to the mores of their own time.

7. Determine the setting of a literary work and its effect on the plot and characters.

8. With limitations give examples of the author's skill in building suspense, action, climax, and conflict.

9. Describe point of view and theme in the various selections.

10. Recognize the motives of various characters.

11. Point out historical facts found in the novel Kidnapped.

12. Discuss basic techniques involved in writing mysteries: foreshadowing, inference, surprise endings, tone, and character development.

Basic Study

Designed around four spine-tingling novels of adventure and suspense, one thrilling play and several intriguing short stories dealing with the macabre, the selections are chosen for their interrelationship of plot, setting, characters, theme and shock appeal.

The student is taught to express his understanding of the basic concepts of mystery in compositions, collages, photographic essays, original stories, and oral reports.

Materials

Texts

Freedman and Freedman, Mrs. Mike (Berkley Publishing Company)
Stevenson, Kidnapped (New American Library, Inc.)
Stevenson, Dr. Jekyll and Mr. Hyde (Bantam Pathfinder Edition)
Shelley, Frankenstein (Signet)
Chodorov, "The Kind Lady" (Washington Square Press)
More Stories for Late at Night, ed. Hitchcock (Dell Publishing Company, Inc.)

Audiovisuals

Filmstrip with Sound

That Strange Mr. Poe (Klise)

Filmstrips

Fall of the House of Usher (Brunswick Production)
Pit and the Pendulum (Brunswick Production)
Adventure of the Speckled Band (Educational Record Sales)
Dr. Jekyll and Mr. Hyde (Listening Library)

Recordings

"The Pit and the Pendulum" (Caedmon)
"The Cask of Amontillado" (Caedmon)
"The Facts in the Case of M. Valdemar" (Caedmon)
"The Masque of the Red Death" (Caedmon)
"The Black Cat" (Caedmon)
"A Terribly Strange Bed" (Spoken Arts, Inc.)
"The Monkey's Paw" (Spoken Arts, Inc.)
"Frankenstein" (Spoken Arts, Inc.)
"The Strange Case of Dr. Jekyll and Mr. Hyde" (Spoken Arts, Inc.)
"Dracula" (Spoken Arts, Inc.)
"The Monkey's Paw" (CLS Records, Inc.)
"Famous Ghost and Horror Stories" (Educational Record Sales)
"Sherlock Holmes" (Educational Record Sales)
"The Telltale Heart" (Caedmon)
"The Fall of the House of Usher" (Caedmon)
"Sorry, Wrong Number" (Voices I)

Pictures

"The Cask of Amontillado" (Yorke Studio)
"The Purloined Letter" (Yorke Studio)
"The Mask of the Red Death" (Yorke Studio)
"The Pit and the Pendulum" (Yorke Studio)

Suggested Approaches and Procedures

Vocabulary exercises are assigned before any reading assignment.

The students as individuals or working with a small group write an original horror story.

Play for the class some of Poe's horror stories. (Darken the room for dramatic effect.)

Assign the writing of original horror poems. (These might be illustrated by magazine pictures in the form of a poster or a booklet; the student might illustrate his poem with an overhead slide presentation.)

Have one student or a group present one of the stories. Give the class a short objective test over the story covered. Each student taking the test receives the grade he makes, but the ones presenting the material receive a grade which is the class average.

Give the students an objective test over a listening or reading assignment. Take up the papers. Have students break up into groups and give them the

same test. Students work together on the answers within their group. Then the group grade is averaged with the individual's first grade in order to get the grade which is recorded in the teacher's grade book.

Assign limited research on the various aspects of Scottish culture during the period of history covered in Kidnapped.

Have students bring to class their favorite horror poem to present to their peers.

Have open discussion praising or condemning the actions of the various protagonists in the novels and short stories. To stimulate interest, have a mock jury trial of Ebenezer Balfour of Shaws in Kidnapped.

Assign a bulletin board or slide projector presentation from a short story or a novel.

Have the student write character sketches and comparisons. He may compare one character with another or the before and after of one personality, such as Dr. Jekyll and Mr. Hyde.

Discuss the techniques involved in writing a good detective story.

Teacher Resources

Boynton, Robert W. and Maynard Mack. "Terror: 'The Cask of Amontillado,'" Introduction to the Short Story. New York: Hayden Book Company, 1965, pp. 68-76. (Good discussion questions)

"Moments of Decision (Kidnapped)," Insights: Themes in Literature (Teacher's Resource Guide), ed. G. Robert Carlsen. New York: Webster Division, McGraw-Hill Book Company, 1967, pp. 222-37.

"Once upon a Midnight," Insights: Themes in Literature (Teacher's Resource Guide), ed. G. Robert Carlsen. New York: Webster Division, McGraw-Hill Book Company, 1967, pp. 177-93.

"Short Story, The: 'The Cask of Amontillado,'" Literature II (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1968, pp. 124-28.

John Ellis Carroll
Dorothy Verducci

Phase II

WITH WHAT YOU HAVE

Rationale

Although adolescents do have much interest in what some individuals have been able to accomplish in spite of physical disability and mental obstacles, their major concern is with themselves and how they compare with others. Each is looking over the "package" which is himself, handed to him over life's bargain counter and trying to assess its value. Sometimes it is extremely hard for him to accept what he has been given, to accept himself and the fact that he might be less endowed than some members of his peer group.

Carl Sandburg speaks only of the face in his poem "Phizzog", but the basic idea is expressed in the line: "...Here's yours, now go see what you can do with it."

George Washington Carver emphasizes in his autobiography that "creativity and ingenuity are necessary in any situation."

Edward Rowland Sill suggests in his poem "Opportunity" that success can be achieved by any man who has the courage to make the best of a seemingly impossible situation.

Opportunity

This I beheld, or dreamed it in a dream:--

"in spite of" a handicap.

Concept

Good literature repeatedly presents people from varied backgrounds as worthwhile citizens and stresses how each one had to make a realistic assessment of his own capabilities.

Attainment Goals

The student should be able to

1. Relate themes of stories studied to his own life.
2. Gain some measure of self-confidence from identifying with others in a problem-solving situation.
3. Evaluate self in comparison to persons studied in a written assignment.
4. Identify the genres of literature studied: biography, drama, poetry, novel.
5. Set realistic goals based on his ability.
6. Improve written expression.
7. Develop and extend his vocabulary.

Basic Study

The literary selections studied in "With What You Have" present people

who followed Kipling's advice and filled each minute with "sixty seconds' worth of distance run." Throughout history, the men and women who are remembered are those who, despite any handicap, accomplish much with their gift of life.

The written work in this unit is based on selections read and consists of paragraphs, written dialogue for short skits and one page themes.

Materials

Texts

From Insights: Themes in Literature (McGraw-Hill)

Sandburg, "Phizzog"
Sill, "Opportunity"
Kipling, "If"
"With What You Have"

Zindel, The Effect of Gamma Rays on Man-in-the-Moon Marigolds (Bantam)
Barrett, Lilies of the Field (Doubleday)
Epstein, George Washington Carver (Dell)

Audiovisual

Recordings

"Amahl and the Night Visitors" (Columbia)

Suggested Approaches and Procedures

Get to know your students, how they feel about themselves and what they hope to get from being in this class. Pass out sheet with get-acquainted statements: 1. My favorite color is _____. and 2. If I could be reincarnated as an animal, I would be _____.

Students are placed in groups of two or three. Write three lists of objects on the board. Use such items as penny, piece of string, apple, chalk, etc. Allow each group to choose one list. Explain that this is "what they have" to start with. Let them write a short story no longer than one page, in which they use all the objects in that list. Share the stories by having students, who are willing, to read their stories aloud.

Students are to write a paper comparing or contrasting the lives of two or three characters studied.

Have students find examples of people succeeding with what they have in the newspaper or magazine and present oral reports on their findings.

Students should participate in writing a skit depicting class members succeeding with what they have.

Teacher Resources

Carlson, G. Robert. Insight: Themes in Literature (Teacher's Resource Guide). Dallas: McGraw-Hill Book Company, 1967.

Dunning, Stephen, Edward Lueders, Hugh Smith. Reflections on a Gift of Watermelon Pickle. New York: Scott, Foresman and Company, 1966.

Goldberg, Rube. "Don't Brush Off All the Old Rules," The Seventeen Book of Very Important Persons. New York: MacMillan Company, 1966.

Scott, Judith Unger. The Art of Teenage Living. Philadelphia: Macrae Smith Company, 1969.

Ben Sessions
Carol Grubaugh

Phase II

SATIRE II

Rationale

The 1970's have begun with an era of satire. Russell Baker, for example, shocked us into an awareness of the trend with his satirical prophesies concerning the 1968 Presidential election. The comedians on television amuse or infuriate us nightly with satiric monologues and skits. The commercials on television and on billboards are depending more and more on satire.

Because of its relevance to our times, it seems almost imperative to teach students early how to read and react to all kinds of satire. They should recognize it, see its purpose in each case, enjoy it when it is good and when it has a legitimate purpose, and reject it when it is bad, in poor taste, or has a detrimental purpose.

The scope of this course should be adapted to student interest and ability. The emphasis will be on light satire which will include current and local issues.

> Synopsis. This course will include lighter satire from current magazines, such as MAD, newspaper articles, comic strips, and television programs. Items of local and current interest will be discussed. The novel A Connecticut Yankee in King Arthur's Court by Mark Twain will be discussed.

Concept

Satire is used in its many forms in an attempt to make society more aware of its problems and at the same time entertain; therefore, it is a means of bringing about needed changes.

Attainment Goals

The student should be able to

1. Recognize differences in Horatian and Juvenalian satire.
2. Write an original satirical essay.
3. Realize the importance of satire in bringing about change.
4. Recognize authors who consistently employ satire in their works.
5. Determine the author's target or purpose of the satire.
6. Demonstrate his ability to perceive the components and relationship of everyday happening to satirical writing in newspapers and magazine.

Basic Study

This study of satire will include television programs, comic strips, newspapers, and magazines along with Mark Twain's novel A Connecticut Yankee in King Arthur's Court and Wibberley's The Mouse on Wall Street.

Composition will include an original satirical essay, a satiric monologue, and other shorter papers dealing with literary techniques of satire.

Materials

Texts

Twain, A Connecticut Yankee in King Arthur's Court (Washington Square Press)
Wibberley, The Mouse on Wall Street (Bantam)

Audiovisual

Sound Slide Unit

Art With a Message: Satire and Social Comment (The Center for Humanities, Inc.)

Recordings

"Ogden Nash Reads Ogden Nash" (Caedmon)

Suggested Approaches and Procedures

Using the ironic mask students write to defend a subject which they disagree with or dislike, such as school regulations, parental control, dating, dress, interschool rivalry, school subjects.

Define and discuss satire.

In groups of three to five have students select a topic and write a satirical monologue.

Discuss criticism, exaggeration, and humor as they appear in critical works.

Discuss irony, sarcasm, understatement, burlesque, farce, parody, allusion, hoax.

Have students write a parody.

Watch "All in the Family" or other satirical programs on television.

Teacher Resources

Buchwald, Art. The Establishment Is Alive and Well in Washington. New York: G. P. Putnam's Sons, 1969.

Feinberg, Leonard. Introduction to Satire. Ames: Iowa State University Press, 1962.

Highet, Gilbert. The Anatomy of Satire. Princeton: Princeton University Press, 1962.

Leacock, Stephen. The Leacock Roundabout. New York: Dodd, Mead and Company, 1949.

Ben Sessions
John Ella Carroll

Phase II

YOUTH IN CONFLICT

Rationale

Conflicts within themselves, with their peers, the outside world and with their own families are an omnipresent concern of youth today. Adults often overlook or try to minimize the gravity of these conflicts and teenagers are forced to cope with their problems "their way." As a result of their lack of guidance, immaturity and the misunderstanding on the part of adults, young people sometimes resort to forms of behavior that are unacceptable. Many students are not aware that good literature is invaluable in helping teenagers to span the area between their cloudiness and the clearer area of maturity.

> Synopsis. Youth in Conflict is a course designed to view profoundly the complex process of growing up. The literary selections chosen are designed to help students define individual and social roles. The literature studied also encourages discussion questions such as, Do you dare to be an individual? Do you know where you're going in life and why?

Concept

Thorough reading and careful examination of specific literary selections can help teenagers to accept conflicts as a natural part of growing up.

Attainment Goals

The student should be able to

1. Trace the possible causes of conflicts in his own life.
2. Identify with characters in literature who have been successful in coping with problems similar to his own.
3. Discuss his own problems as well as those of literary characters.

4. Participate in symposium or panel discussion dealing with conflicts in teenagers' lives.

5. Recognize and explain main themes in literary selections.

Basic Study

This course presents young Americans in conflict with the world about them. The literary selections allow the student to consider consequences of decisions made in the lives of literary characters and to relate the process of making intelligent choices to his own life. Composition assignments include using the dictionary in the study of prefixes and suffixes, writing book reviews and writing a series of editorials with pictures or cartoons protesting a social condition.

Materials

Texts

From Literature IV (adopted text)

Stafford, "Bad Characters"
Roethke, "My Papa's Waltz"
Sasoon, "Base Details"
Hughes, "The Negro Speaks of Rivers"
Evans, "The Alarm Clock"
McKuen, "Camera"
Hanson, "Motorcyclists"
Frost, "The Road Not Taken"

Hinton, That Was Then, This Is Now (Dell)
Haggard, Nobody Waved Goodbye (Bantam)
Head, Mr. & Mrs. Lo Jo Jones (Signet)
Bonham, Viva Chicano (Dell)
Parks, The Learning Tree (Fawcett World)

Audiovisual

Filmstrip with Sound

Values for Teenagers: The Choice Is Yours (Guidance Associates)

Suggested Approaches and Procedures

Direct students in presenting a symposium or panel discussion, with each member presenting a part. One or two might do extra behind-the-scenes work

and let the others make the presentations.

Have students write a series of editorials with pictures and cartoons, protesting the condition that gave rise to a particular problem presented in the book.

Students should make a series of speeches, each protesting the conditions that caused the problems. Write papers of comparison and contrast based on poems read and discussed.

Teacher Resources

Blaine, Graham B. Youth and the Hazards of Influence. New York: Harper and Row, 1956.

Boone Pat. 'Twixt Twelve and Twenty. Chicago: Prentice-Hall, 1958.

Crawford, John. Teens...How to Meet Your Problems. Chicago: Prentice-Hall, 1960.

Dorman, Michael. Under 21: A Young People's Guide to Legal Rights. Chicago: Prentice-Hall, 1958.

Ferrari, Erma Paul. A Teenager's Guide to Personal Success. New York: Abingdon Press, 1957.

Fletcher, Grace Nies. What's Right with Young People. New York: Whiteside, 1966.

Gessell, Arnold. The Years From Ten to Sixteen. New York: Harper and Row, 1955.

Landis, Judson Taylor. Building Your Life. Chicago: Prentice-Hall, 1954.

Reynolds Debbie. If I Knew Then. New York: Random House, 1962.

Two Blocks Apart: Juan Gonzales and Peter Quinn, ed. Charlotte Leon Mayerson. New York: Holt, Rinehart and Winston, Inc., 1965.

Wittenberg, Rudolph M. The Troubled Generation. New York: Association Press, 1967.

Lua Huston
Frank C. Lasater
Natalie Huckabee

CONCEPTS IN LANGUAGE AND COMPOSITION III

Rationale

In a world rich with literature and oratory, it becomes increasingly necessary for a student to be able to compete for a voice in world opinion and affairs and in individual relationships. It is important not only for a student to respect and sometimes question the opinions of others, but it is also important that a student be able to express his attitudes and opinions in such a manner that he will be totally understood.

To be totally understood the student must learn to ascertain the difference between the acceptable and unacceptable forms of writing on various social levels. What may be accepted by one group of people may not be accepted by another, so he must learn to appreciate the color and variety in American dialects.

Of the many modes of communication, the most difficult form of written expression is the formal essay. Since this type of writing is the most useful and practical, it will be stressed in Concepts III.

Synopsis. Using as a basic text English 11 (Ginn & Co.) students have an opportunity to concentrate on rather advanced skills and techniques in composition and the use of language. Stress is placed on planning and organizing the 300-500 word essay which presents and carefully supports a thesis. Levels, dialects, and other varieties of English are studied, along with careful attention to diction and style. It should be noted that this course is designed for students who have achieved a measure of proficiency in writing, clear correct sentences and paragraphs but who are not ready for the more advanced studies in Concepts IV.

Concept

The minimum essentials for coherent writing and standard oral communication include a student's working knowledge of mechanics, vocabulary, usage, and logical progression.

Attainment Goals

The student should be able to

1. See present day English as a living, changing language that had its beginning in the Germanic tribes of the North.
2. Trace the language through the changes of the Middle Ages to the present day with its many dialects.
3. Recognize the charcteristics of the regional dialects in the United States.
4. Eliminate from his speech and writing all substandard forms, except on those rare occasions when he knowingly uses them.
5. Adjust both his speech and writing to the proper level of formality.
6. Write correct and varied sentences with clear emphasis.
7. Write a brief, well-constructed formal essay that develops a single idea inductively or supports a single idea in a deductive sequence.
8. Write from a carefully chosen, consistent point of view to a specific audience.
9. Understand the expository paper as a means of expressing one's opinion about any topic of interest, as a literary work or controversial topic.

Basic Study

History of the English language
Use of the thesaurus and precise diction
Levels of usage
    Standard: formal and informal
    Substandard and non-standard
    Jargon and slang
Regional dialects in the United States
Correct and varied sentences with clear emphasis
The formal essay, chiefly expository and argumentative (300-word minimum)

Use of the thesis statement as a guide in writing
Deductive and inductive development
Point of view and audience
Order within the body
Transitional words, phrases, and sentences

Materials

Basic Text

English 11: Composition and Language (adopted text)

Supplementary Texts

Glatthorn, Allan A. and Harold Fleming. Composition: Models and Exercises 11.
Guth, Hans P. American English Today 11.
Kitzhaber, Annabel, et al. Language/Rhetoric V.
Malstrom, Jean and Annabel Ashley. Dialects USA.
Schneider, John L. Reasoning and Argument.
Studies in American Dialect, Grade 11. (Mimeographed)

Audiovisual

Filmstrips with Sound

Fresh Perspectives in Composition: Developing Concrete Details and Revising the Composition (Eye Gate)
Speaking of Language (Guidance Associates)

Recordings

"Culture, Class, and Language Variety" (Recording of three dialect speakers. NCTE)
"Our Changing Language" (Mc-Graw Hill)
"A Sad Short Story about the Indecisive Rat" (TEA)
"Americans Speaking" (NCTE)

Suggested Approaches and Procedures

Provide an overview of the history of the English language, relating the development of the language to major movements in the history of English-speaking peoples. Though the study must be brief, it should be sound and accurate.

Direct a study of usage labels in several respected dictionaries. Discuss the traditional view of "correctness," and then move into a study of levels and varieties of usage as they have been described by linguistic science.

Using Studies in American Dialects and Dialects USA as basic sources, lead the students through an exciting discovery of the variety in American dialects and toward an abiding, respectful interest in that variety.

Teach students how to narrow an idea to a topic and to formulate a thesis statement.

Have students organize their ideas before beginning to write in order for them to see ideas in relationship to the thesis statement.

Show students how to make both topic and short sentence outlines.

Have students write at least one paper that is an analysis of a literary work.

Have students write at least one paper taking a stand on a controversial subject. In relation to this assignment, stress logical reasoning and valid support for argument, and call attention to the need for eliminating fallacies in thinking.

In each writing assignment, stress the importance of assuming a definite point of view and keeping it consistent throughout the paper.

In at least some assignments, designate a real or hypothetical audience.

Assign an audiovisual theme in which movie films or slides and synchronized tape recording with appropriate background music can be used.

Teach students how to use the thesaurus. Ask students to buy an abridged paperback which they can keep handy any time they write, in class or out. Devise a few exercises to help them develop skill in using it.

Have students read and analyze essays from classical literature and from current publications. Teach them to ascertain the author's point of view, his audience, his degree of formality, and his tone and to see how all of these elements contribute to his purpose.

Provide models of essays developed deductively and others developed inductively. Ask students to search for other examples, looking especially at editorials in good magazines.

Present overhead transparencies made from the diagrams representing deductive and inductive development. (See Illustrative Materials.)

Teacher Resources

History

Houghton, Donald E. "Humor as a Factor in Language Change," English Journal, LVI (November, 1967), 1182-84.

Jesperson, Otto. Growth and Structure of the English Language. New York: MacMillan Company, 1968.

Mist, John. A Structural History of English. New York: St. Martin's Press, 1966.

Dialects

Allen, Harold B. Readings in Applied English Linguistics. New York: Appleton-Century-Crofts, 1964.

Cassidy, Frederick G. "Collecting the Lexicon of America's Regional English," The Promise of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1970, pp. 99-114.

Fitzhugh, Kirby. "Old English Survival in Mountain Speech," English Journal, LVII (November, 1969), 1224-27.

Griffin, Dorothy M. "Dialects and Democracy," English Journal, LIX (April, 1970), 551-58.

Shuy, Roger W. Discovering American Dialects. Champaign, Illinois: National Council of Teachers of English, 1967.

Usage

Allen, Harold B. "Porro Unum Est Necessarium," The Hues of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1969, pp. 91-109.

Allen, Harold B. Readings in Applied Linguistics. New York: Appleton-Century-Crofts, 1964.

Essays on Language and Usage, ed. Leonard F. Dean and Kenneth G. Wilson. Fair Lawn, New Jersey: Oxford University Press, 1963.

Muller, Herbert J. "Good English," The Uses of English. Dallas: Holt, Rinehart and Winston, Inc., 1967, pp. 55-74.

Perrin, Porter G. Writer's Guide and Index to English. Chicago: Scott, Foresman and Company, 1959. (Discusses levels of usage.)

Pooley, Robert C. Teaching English Usage. New York: Appleton-Century-Crofts, 1946.

"Teaching English Usage Today and Tomorrow," English Journal, LVI (May, 1967), 742-46.

Composition

Baker, Sheridan. The Practical Stylist. New York: Thomas Y. Crowell Company, 1962.

Blau, Harold. "Written Composition and Oral Discourse," English Journal, LVII (March, 1968), 369-71.

Christensen, Francis, et al. The Sentence and the Paragraph. Reprints from College Composition and Communication and College English. Champaign, Illinois: National Council of Teachers of English, 1966.

Christensen, Francis. "Problem of Defining a Mature Style," English Journal, LVII (April, 1968), 572-79.

Commission on English. 12,000 Students and Their English Teachers. Princeton, New Jersey: College Entrance Examination Board, 1968, pp. 321-89.

D'Angelo, Frank J. "The New Rhetoric," The Growing Edges of English, ed. Charles Suhor, et al. Champaign, Illinois: National Council of Teachers of English, 1968, pp. 92-102.

Di Biasio, Guy. "Brainstorming: Facilitating Writing and Developing Creative Potential," Humanizing English: Do Not Fold, Spindle, or Mutilate, ed. Edward R. Fagan, et al. Champaign, Illinois: National Council of Teachers of English, 1970, pp. 32-35.

Draper, Arthur G. "Teach the Process of Writing," English Journal, LVIII (February, 1969), 245-48.

Emig, Janet. The Composing Process of Twelfth Graders. Champaign, Illinois: National Council of Teachers of English, 1971.

Finder, Morris. "Reading and Writing Exposition and Argument: The Skills and Their Relationships," English Journal, LX (May, 1971), 615-20.

Gibson, Walker. "Composition as the Center of the Intellectual Life," The Hues of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1969, pp. 73-90.

Godshalk, Fred I., et al. The Measurement of Writing Ability. Princeton, New Jersey: College Entrance Examination Board, 1966.

Hamilian, Leo. "The Visible Voice: An Approach to Writing," English Journal, LIX (February, 1970), 227-30.

Jacobs, Roderick A. "Transformations, Style, and the Writing Experience," English Journal, LX (April, 1971), 481-84.

Johnston, Lois J. "Proofreading - A Student Responsibility," English Journal, LVI (December, 1967), 1223-24.

Judy, Stephen. "The Search for Structures in the Teaching of Composition," English Journal, LIX (February, 1970), 213-18, 26.

Lazarus, Arnold and Marie Plotka. "Teaching Interpretive Expository Writing," English Journal, LVII (January, 1968), 59-64.

McCrimmon, James M. "Writing as a Way of Knowing," The Promise of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1970, pp. 115-30.

Mellon, John C. Transformational Sentence-Combining: A Method of Enhancing the Development of Syntactic Fluency in English Composition. Champaign, Illinois: National Council of Teachers of English, 1969.

Muller, Herbert J. "Writing and Talking," The Uses of English. Dallas: Holt, Rinehart and Winston, Inc., 1967, pp. 95-112.

Norton, James H. "Teaching Expository Writing," English Journal, LVI (October, 1967), 1015-19.

Poteet, G. Howard. "Film as Language: Its Introduction into a High School Curriculum," English Journal, LVII (November, 1968), 1182-86.

Rhetoric: Theories of Application, ed. Robert M. Gorrell. Papers Presented at 1965 Convention of NCTE. Champaign, Illinois: National Council of Teachers of English, 1967.

Salomon, Louis B. "You'd Better Believe It's Loaded," English Journal, LX (March, 1971), 353-58.

Schiff, Lillian. "Showing the Average Student How to Write--Again," English Journal, LVI (January, 1967), 118-20.

Squire, James R. and Roger K. Applebee. "The Teaching of Writing," Teaching of English in the United Kingdom. Champaign, Illinois: National Council of Teachers of English, 1969, pp. 118-53.

_____. "The Teaching of Composition," High School English Instruction Today. New York: Appleton-Century-Crofts, 1965, pp. 121-38.

Van Dyk, Howard A. "Teach Revision - It Works'" English Journal, LVI (May, 1967), 736-38.

Weingartner, Charles. "Semantics: What and Why," English Journal, LVIII (November, 1969), 1214-19.

Suzi Powers
Mary Bagwell

Phase III

MUSICAL DRAMA

Rationale

There is a time for everything: harvesting of the wheat crop, sunrise, tides, the maturing of wines and the art that is representative of its epoch and its place.

In America, the past two decades have produced in the theatre the musical drama which represents our country and our time. It is our most indigenous and mature theatrical achievement.

These fabulously successful Broadway plays, which are always tastefully rich in originality and showmanship, are a treasured part of our lives--through our first hand experiences at seeing productions live or on film, or through the contagion of catchy tunes heard over and over again on sound track records. The music is beautiful and much of it is of the finest quality, yet it is "easy" music; neither musical sophistication nor deep introspection is required for its enjoyment. It is in the fullest sense of the word "singing" music. The lyrics are beautiful and much of it is a result of the sheer joy of language and all its nuances that writers and lyricists experience and then share with their audience in this musical drama form.

Original literary selections are masterpieces in themselves and will be studied for their endearing beauty. Parallels between them and their Broadway mates, which are loved for their endearing enchantment, automatically emerge for this study.

Synopsis. If we judge the worth of an art by its staying power, by its ability to capture and hold

an audience, then musical dramas and their literary counterparts can be judged highly indeed. Included in this course will be several pairs of the following selections which have delighted, pleased, thrilled, entertained, and moved listeners and readers of the most diverse tastes and backgrounds: Romeo and Juliet, West Side Story; Idylls of the King, Camelot; Anna and the King of Siam, The King and I; Taming of the Shrew, Kiss Me Kate; Green Grow the Lilacs, Oklahoma; Tales of the South Pacific, South Pacific.

Concept

A comparison of musical dramas with their literary counterparts prove them to be outstanding literary works and their lyricists to be skillful manipulators of language.

Attainment Goals

The student should be able to

1. Recognize that classical works and selections by authors and playwrights of recognized prominence are often the bases and foundation of musical drama.
2. Draw specific parallels between corresponding incidents in musical drama and the original work.
3. Relate the basis of the parallel studies to their historical and/or cultural background.
4. Use the selected literature which is rich in character portrayals as a basis for related writing assignments.
5. Understand that musical drama has more purpose than mere entertainment.
6. Point out lyrical qualities that lend themselves to musical interpretation.
7. Appreciate the precision of the phrasing, the connotations, and innuendos suggested by the lyricists in these musical dramas.
8. Value the lyrics and the music for their own sake.

Basic Study

The literature consists of three pairs of selections, one a musical

drama; the other, the literary work on which it is based. Included are drama, biography, legend, poetry, and music. Comparative essays and characterizations will be stressed, and a limited amount of research will be necessary for an understanding of the historical settings of the musical dramas.

Materials

Texts

From Adventures in Appreciation

The King and I

Idylls of the King and Camelot (Dell)
Romeo and Juliet and West Side Story (Dell)
Anna and the King of Siam (Pocket Books)

Audiovisual

Filmstrips with Sound

Camelot (EAV)
The King and I (EAV)
Romeo and Juliet (EAV)
West Side Story (EAV)

Suggested Approaches and Procedures

Romeo and Juliet - West Side Story

Have students read Romeo and Juliet and refer to the corresponding scenes in West Side Story. Use this technique to cover all of both selections.

Make a "project" assignment which allows students to choose from several different kinds of activities. Suggested activities: a collage or pictorial essay which depicts the emotion that the student feels is most clearly expressed in one of the plays; a panel discussion of the influence of parental control and "parental prejudices" and the effects these have in both plays; the rewriting and acting out of a scene from either play in the dialogue of the other play; an oral report that deals with the political background of Verona during the period of Romeo and Juliet and the conditions that existed in New York City during the 1950's.

Give a major objective test that covers both selections.

Assign a paper in which students compare and contrast specific features of both plays.

Idylls of the King - Camelot

Present the genealogy of King Arthur, background material on Camelot, and a study of the characters who appear in both selections.

Have students read and discuss Idylls of the King. Give short tests over each idyll.

Show filmstrip on Idylls of the King and Camelot.

Assign a "project" which allows students to choose from several different kinds of activities. Suggested activities: oral reports, written reports, collages that deal with topics such as tournaments, chivalric code of honor, Holy Grail, etc.

Have students write a paper that deals with a comparison of specific features of Idylls of the King and Camelot.

Group Work - Divide class into five or six groups. Examine and discuss lyrics of Camelot. Have groups compose original lyrics to familiar tunes on assigned topics.

Anna and the King of Siam - The King and I

Assign parts to students and read The King and I.

Have students read Anna and the King of Siam.

Have students analyze the romantic point of view of the play and contrast it with the realistic treatment of the biography in a written composition.

Students will listen to, analyze, and discuss the lyrics of the above-mentioned musical selections in some detail. Lyrics from other noted musical dramas will also be studied in as much depth as time allows.

Teacher Resources

Benedict, Stewart H. A Teacher's Guide to Modern Drama. New York: Dell Publishing Company, Inc., 1967.

Bullfinch, Thomas. The Age of Chivalry and Legends of Charlemagne. New York: The New American Library of World Literature, Inc., Mentor Class, 1962.

"Part Four: Arthurian Legends," Literature III (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart, Winston, Inc., 1969, pp. 121-38.

Stewart, Mary. The Crystal Cave. New York: William Morrow and Company, Inc., 1970.

Taylor, Gary J. "Romeo and Juliet and West Side Story: An Experimental Unit," English Journal, LI (October, 1962), 484-85.

"Unit Four: Romeo and Juliet," Outlooks Through Literature (Teacher's Resource Guide). Glenview, Illinois: Scott, Foresman, and Company, 1968, pp. 110-29.

White, T. H. The Once and Future King. New York: G. P. Putnam's Sons, 1939.

White, T. H. The Sword in the Stone. New York: G. P. Putnam's Sons, 1958.

Joe Orlando
Frank Lasater
Shirley Wright

Phase III

ROCK AND OTHER CONTEMPORARY POETRY

Rationale

Students continually relate to modern rock artists. A study of rock music as poetry will guide the student to see that all aspects of his life are influenced and enriched by poetry in music.

The problems to be dealt with in a course of rock music and a course in literature are similar. It is only natural for a person not familiar with the genre to assume that "rock music" is that noise with a beat which one tunes past on the radio car; that assumption is natural since the ten per cent of rock which is good receives very little exposure on the radio. The assumption is also erroneous for much the same reason that it is erroneous to assume that Irving Wallace is the best writer of prose fiction around these days simply because he sells a huge number of books.

Good rock is primarily word-oriented. There is very little purely instrumental rock. The musical aspect of rock is interesting in its own right, but it is the words which are of primary import.

Synopsis. Lyrics to many rock songs of the 60's and 70's will be read and studied as contemporary poetry. Students will attempt to discover what poets of the "now" generation have to say about government, love, truth, and human relationship in an age of turmoil and uncertainty.

Concept

Studying rock poetry with a mature attitude, the student should develop tolerances and discretion in deciding what is "good" and "bad" poetry, regardless of its type.

Attainment Goals

The student should be able to

1. Write biographical sketches of the individual or groups under study.

2. Determine the effect of rock on society and vice versa.

3. Estimate the value of current critical opinion of the individual and/or group studied by writing pieces of several articles found in literary and popular journals.

4. Arrive at several definitions of poetry in terms of literature, music, art.

5. Develop tolerance and acceptance of other types of poetry and music.

6. Relate the themes of rock poetry to the themes of the poetry of other decades.

7. Deepen the student's sensitivity to the word for the expression of a particular idea.

8. Understand the relationship of poetry and music.

Basic Study

The lyrics in this course will be studied to extend the student's knowledge of the relation of music and poetry. The content focuses on Pop/Rock Lyrics 3, selections from Reflections on Gift of a Watermelon Pickle, the study of poetic devices, and oral reports.

The composition involves precis writing and essay writing on social, political, religious, and psychological trends in the rock poetry and music movement.

Materials

Texts:

Reflections on Gift of Watermelon Pickle (Scholastic Book Service)
United States in Literature - "Why Modern Poetry", p. 540-51
The Rock Revolution ed. Arnold Shaw (Paperback Library)

Audiovisual

Filmstrips with Sound

The New Generation (Educational Dimensions Corp.)

Filmstrips

Understanding Poetry (McGraw-Hill)

Recordings

Reflections on Gift of Watermelon Pickle (Scholastic Book Service)
Related pop records only

Suggested Approaches and Procedures

Give students a lyric for oral interpretation as a class project. This would be a good introductory assignment for this course.

Have students write a biographical sketch of an individual or group under study.

Have students research and present an oral report on a specific lyric and its related poetic value. Some background of the artist should be included for better understanding of the lyric.

Student may be assigned the writing of original lyrics with a definite theme.

Place students in groups of five or six and assign themes of popular songs to show why these lyrics belong to that theme.

Teacher Resources

Cohn, Nik. Rock from the Beginning. New York: Pocket Books, 1970.

Dachs, David. American Pop. New York: Scholastic Books Services, 1969.

English, Helen W. "Rock Poetry, Relevance, and Revelation," English Journal VIX (November, 1970), 1122-27.

Gabree, John. The World of Rock. Greenwich, Connecticut: Fawcett Publications, Inc., 1966.

Gillett, Charlie. The Sound of the City. New York: Outer Bridge and Dionstfrey, 1971.

New Sound Year, The, ed. Ira Peck. New York: Scholastic Books Services, 1967.

Rock and Roll Stand, ed. Greil Marcus. Boston: Beacon Press, 1969.

Savoy, Louis M. Popular Song and Youth Today. New York: Association Press, 1971.

Sounds and Silences, ed. Richard Peck. New York: Dill Publishing Company, Inc., 1971.

Geraldine Castleman Phase III

STORIES IN VERSE

Rationale

In a paper written by Dr. Robert C. Pooley and read at the 1962 NCTE convention in Miami Beach he said, "The poet is always at the heart of things, and if we heed him we too shall get to the heart of things."

And Emily Dickinson is credited with saying, "If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry."

Just as the short story or novel has setting, theme, plot, characters, conflict, and suspense so does narrative poetry plus a "Christmas bonus." If the short story or novel is one's apple pie, narrative poetry is his pie à la mode. The selections chosen for this course tell stories of love, hate, struggle, death, tragedy, sorrow, mystery, greed,--every human emotion, past and present. All the exciting action is packed in fewer, but carefully chosen picture making words and flows along with dramatic smoothness and musical rhythm, sugar-coated with figurative language, symbolism, adventure, and romance. That is the "Christmas bonus" and the à la mode.

Even though it may be too much to expect the students' bodies to get so cold no fire can ever warm them; yet what appreciation of imagery, what response to sounds, what stirring of imagination, and what new horizons will open to them is anyone's conjecture. If "The World Is Too Much With Us" was true in Wordsworth's time, it must surely be today; therefore any high school student should profit by taking a vacation with Arnold,

Coleridge, Tennyson, Byron, and Scott in an effort to "get to the heart of things" with the teacher as tour director.

> Synopsis. Some of the most exciting narratives in the English language are in poetical form, and the selections included here are chosen for their high rate of interest for young adults. The reader will encounter romance and revenge, chivalry and cowardice, castles and prisons, battles and banquets, murders and rescues, heroism and treachery--all things good and evil since the beginning of time.
>
> Approximately half the time in this course is devoted to the study of The Lady of the Lake by Sir Walter Scott, a profound lover of his native Scotland. This is a story of adventure at the time of James V, King of Scotland, with constant fighting between clans, between nobles and king, or between Scotland and England.
>
> Other fascinating stories in verse to be read are "Rime of the Ancient Mariner," "The Prisoner of Chillon," "The Lady of Shalott," and "Sohrab and Rustum."

Concept

Story telling is one of the oldest of the arts; and when mood, feeling, and imaginzation are enhanced by the beauty of rhythm and the emotional appeal of poetry, the total effect is escalated.

Attainment Goals

The student should be able to

1. Relate themes in the narrative poems studied to his own life.
2. Visualize and describe the setting of each poem.
3. Explain what the tone of a given passage tells about the writer's feelings toward a specific situation.
4. Determine the point of view in each selection.
5. Recognize figurative expressions that give a new interpretation to human experience.
6. Show his understanding of literary devices (foreshadowing, symbolism, tone, figures of speech, etc.) by recognizing them throughout the reading.

7. Compare the traditions, customs, social heritage, and the way of life of the Scots, the English, the Swiss and the Persians.

8. Identify character traits of the characters in each poem.

9. State in one or two sentences the theme of each poem.

10. Make a comparison of the plot of a poem with the plot of a novel or a short story he has read or a screen play he has seen.

11. Recognize conflict.

Basic Study

Following a study, through limited research, of the historical backgrounds and lives of the poets, representative narrative poems will be read with plot, style, theme, setting, and point of view in mind.

Literary techniques will be evaluated, delved into, and stressed through theme writing on character analyses, descriptions, contrast and comparisons, and expositions. There will be study of the structure of narrative poetry, figures of speech, ballads, blank verse, the epic, and lyrical poetry. Attention will be given to levels of usage and mechanics in all composition.

Materials

Texts

Arnold: "Sohrab and Rustum" (Mimeographed)
Byron: "The Prisoner of Chillon" (Mimeographed)
Coleridge: The Rime of the Ancient Mariner (Avon)
Scott: The Lady of the Lake (Airmont)
Tennyson: "The Lady of Shalott" (Mimeographed)

Supplementary Materials

Woods, Famous Poems and the Little-Known Stories Behind Them
Duffin, Arnold the Poet
Parker, Byron and His World
Drinkwater, The Life of Byron
Thomas and Thomas, Living Biographies of Great Poets
De Quincey, Reminiscences of the English Lake Poets
Gray, Young Walter Scott
Pearson, Sir Walter Scott

In the student's judgment whose character is more admirable, that of Sohrab or that of Rustum?

What strange customs are referred to in the poems "Sohrab and Rustum" and The Lady of the Lake?

Assign some of the more capable students to do some limited research on the kings of Persia and report to the class.

To test the student's ability to understand certain passages, have him write the main thoughts in regular, natural order. The following examples are from "Sohrab and Rustum."

> But as a troop of pedlars, from Cabool,
> Cross underneath the Indian Caucasus,
> That vast sky-neighboring mountain of milk snow;
> Crossing so high, that, as they mount, they pass
> Long flocks of travelling birds dead on the snow,
> Choked by the air, and scarce can they themselves
> Slake their parch'd throats with sugar'd mulberries--
> In single file they move, and stop their breath,
> For fear they should dislodge the o'erhanging snows--
> So the pale Persians held their breath with fear.
>
> And as afield the reapers cut a swath
> Down through the middle of a rich man's corn,
> And on each side are squares of standing corn,
> And in the midst a stubble, short and bare--
> So on each side were squares of men, with spears
> Bristling, and in the midst, the open sand.

Have students arrange themselves in groups in order to make maps illustrating "Sohrab and Rustum." Some groups may choose to substitute some of the old names with names that places have today.

Send the students to the library to make a study of the Scottish clans, the Highlanders, the Lowlanders, King James V, Stirling Castle, traditions of the Scots, i.e., Stone of Scone, to gain a background for the study of The Lady of the Lake.

Discuss each day plot development, foreshadowing, figures of speech, the long, involved descriptions, and the mounting conflict.

Have several students draw large maps of that portion of Scotland mentioned in the poem. Chart on these maps with different colored ink the path of the hunter and the hound in the chase of the stag; the route of the Fiery Cross as taken by Malise, Angus, and Norman; and the path of Fitz-James and the mountaineer.

Find pictures that will illustrate a favorite quotation from The Lady of the Lake, and make a construction paper poster with the pictures and quotations for the bulletin board.

Schultze, Sir Walter Scott: Wizard of the North
Nicolson, Tennyson, Aspects of His Life

Audiovisual

Films

Scotland. Background and Literature (Region IV)

Filmstrips with Sound

Rime of the Ancient Mariner (Encyclopaedia Britannica Educational Corporation)
The Prisoner of Chillon (Encyclopaedia Britannica Educational Corporation)
The Lady of Shalott (Encyclopaedia Britannica Educational Corporation)
The Poetic Experience (Guidance Associates)
What Is Poetry? (Guidance Associates)
A Closer Look (Guidance Associates)

Recordings

"From The Rime of the Ancient Mariner," Many Voices 6
"Sohrab and Rustum" (Listening Library, Inc.)

Pictures

"The Rime of the Ancient Mariner" (Yorke Studio)
"The Prisoner of Chillon" (Yorke Studio)
"The Lady of the Lake" (Yorke Studio)

Suggested Approaches and Procedures

Students are placed in groups of five or six. Each group is given one of the five poets to find interesting excerpts and anecdotes from the poet's life and share with the class.

Show films and play recordings for enrichment in the study of poetry.

As often as possible read the poems aloud. Poetry is most enjoyable when sound is combined with meaning.

Point out the different form of verse used in narrative poetry.

Determine the importance of the setting in each poem studied.

What use does Arnold make of the River Oxus, and is the river symbolic?

Compare "Sohrab and Rustum" with the Odyssey as epic literature as to themes, epic characteristics, etc. (blank verse, narrative poetry, conflict in two camps, deeds of a legendary or historic hero).

From the descriptions given by Scott, contrast Roderick and Malcolm. Compare them with Fitz-James.

Find examples of simile, metaphor, and personification.

Tell the action of Canto Third in no more than six sentences, using as the subject matter the Fiery Cross, the Gathering of the Clan, and Roderick Dhu.

Write characterizations (approximately a page and a half) on the major characters.

Write in the student's own words the three accusations that Fitz-James brought against Clan Alpine's Chief (Canto Fifth).

Write a paragraph stating the request made in the farewell song of Allan-Bane in Canto Second.

Contrast and compare the tribes in "Sohrab and Rustum" with the clans in The Lady of the Lake. Are there similar conflicts or factions today?

The student will start with a thesis statement approved by the teacher and develop a good, well-organized theme on some aspect in The Lady of the Lake that appeals to him.

Following the reading of "The Lady of Shalott," conduct an oral lesson with these suggestions:

Describe the scene in Part I.

How is the Lady of Shalott able to see what is going on down the highway to Camelot? What does she see?

The keynote of the poem is "I am half sick of shadows." Explain.

How does the scene change from the first three parts to the final part?

Early in Part II we learn of a prophecy regarding the Lady of Shallott. What is it, and is the prophecy fulfilled?

Have each student select a few lines he feels exemplifies the best imagery in the poem and tell the class why he chose them. He should be able to defend his choice.

Can this poem be classified as description of the highest level? (The students should be astute enough to mention the figures of speech, tone, symbolism, picture-making words, etc.) How does Tennyson's artistry compare with that of Scott or Arnold?

If there has been enough interest stimulated in this selection, tell the class the story of Lancelot and Elaine.

"The Prisoner of Chillon" reflects Byron's intense sympathy for the cause of liberty, one of the strongest characteristics of the Age of Romanticism.

(See Thrall and Hibbard in Teacher Resources for characteristics that apply to the poetry of the Age of Romanticism.)

> "Francois de Bonivard (1493-1570) lived a long and stirring life. He was involved in many political disputes and was twice in prison for political reasons; the last period (1530-1536) being spent in a dungeon in the Castle of Chillon, near Geneva, Switzerland. After his release he devoted much time to writing a history of Geneva from the earliest time. From these statements it will be seen that Byron's story departs from the facts. But it was not his purpose to write a story of Bonivard's life.....The poem is not so much a story of a certain celebrated prisoner as it is a picture of the cruelty of tyranny and the sufferings of men in all ages in behalf of liberty. That is, it is a kind of composite picture applicable to many similar stories. In its assertion of the supremacy of the human mind to tyranny it is characteristic both of the sixteenth century, when Bonivard lived, and of Byron's own time."[1]

With the last statement in this quotation in mind write a paper proving or disproving that the same holds true today.

Discuss the details in the poem that make vivid pictures.

Find passages which show that Byron saw in Bonivard a typical representative of all martyrs for liberty.

How does the poem, as a whole, suggest the dreary monotony of the life of the prisoner?

Discuss The Rime of the Ancient Mariner as an "art ballad." Coleridge no doubt chose this form because it is generally associated with great themes of universal appeal--revenge, heroism, love, hate, treachery heightened by the use of the supernatural.

State the theme of The Rime of the Ancient Mariner in one good sentence.

Find stanzas where the tone and mood change.

Stress the poetic qualities of imagery, symbolism, and effective diction in Coleridge's poem. Select appropriate stanzas and discuss the poetic device used by him.

What emotions are experienced while reading the poem? How might the supernatural or ghostly elements affect the reader?

---

[1] Literature and Life, Book Two, ed. Edwin Greenlaw and Clarence Stratton (New York: Scott, Foresman and Company, 1922), p. 24.

Write a composition on one of the following:

"He prayeth best, who loveth best
All things both great and small."

The spiritual meaning of the Mariner's experience
(his guilt, punishment, mental torture, and atonement)

The role of the minor characters

Teacher Resources

Bernbaum, Ernest. Guide Through the Romantic Movement. New York: Ronald Press Company, 1949, pp. 53-78, 135-53, 187-213.

"Book of Poetry, A," Outlooks Through Literature (Teacher's Resource Book). Glenview, Illinois: Scott, Foresman and Company, 1968, pp. 88, 104-109. (The Rime of the Ancient Mariner)

Creed, Howard. "The Rime of the Ancient Mariner: a Rereading," English Journal, XLIX (April, 1960), 215-22.

Gardner, Martin. The Annotated Ancient Mariner. New York: Clarkson N. Potter, Inc., 1965.

Otto, Don. "Composition Guide." Outlooks Through Literature, ed. Robert C. Pooley, et al. Atlanta: Scott, Foresman and Company, 1968.

Parker, Derek. Byron and His World. New York: Viking Press, 1968.

Radley, Virginia L. Samuel Taylor Coleridge. New York: Twayne Publishers, Inc., 1966.

Rime of the Ancient Mariner, The: a Handbook, ed. Royal A. Gettmann. San Francisco: Wadsworth Publishing Company, Inc., 1961.

Sweetkind, Morris. Teaching Poetry in the High School. New York: Macmillan Company, 1964.

Thrall, William Flint and Addison Hibbard. "Romanticism," A Handbook to Literature. New York: Odyssey Press, 1936, pp. 379-83.

Twentieth Century Interpretations of The Rime of the Ancient Mariner, ed. James D. Boulger. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.

Untermeyer, Louis. Doorways to Poetry. New York: Harcourt, Brace and Company, 1938.

Ruth Gregersen
Suzi Powers

Phase III

HISTORICAL FICTION

Rationale

The word "history" to many students elicits a negative response, a turned-up nose, the vehement shaking of the head, and the fervid pronouncement, "It is too abstract, too dry, lifeless!"

But an examination of the motives and reactions of certain historical men and women who have made their influence felt gives the reader of historical fiction background atmosphere to these abstract, dry, lifeless facts.

The reader's imagination is then freed and fired, so that he can then visualize the past, and a particular historical period becomes concrete, palatable, and alive to him.

Historical fiction can give objective examples of good and evil, right and wrong in a story that is not preaching to the reader. Heroes and villains have their places in resolving the ethical problems.

However, the most valuable by-product derived from the reading of historical fiction is its sub-conscious implication. No one can read about the thousand days of Anne Boleyn's adventurous life and love and tragic demise and not be touched. Long after the details are blurred, certain elements in the situation linger in the mind because the emotions of the reader are enlisted--the poignancy of the love letters between Anne and Henry VIII, Anne's suffering because of her failure to produce a son, and the courageous manner in which she met the dreaded executioner.

The pleasures a student gains through the reading of historical fiction spill over into his adult life as a leisure occupation, and it becomes for him, a gilded gateway to historical interests and historical knowledge.

Synopsis. To many the acquisition of "cold" history facts is a painful process. Through the excitement of reading about the passing parade of flesh and blood characters from the pages of historical fiction, readers acquire historical knowledge through a process of "osmosis." This course includes the story of the dramatic return of Edmond Dantes in The Count of Monte Cristo, an examination of the piteous life of Catherine of Aragon in The King's Pleasure, an account of the events leading to the beheading of Anne Boleyn in Anne of the Thousand Days, and an intriguing tale of Jim Bowie's devotion to Texas, The Iron Mistress.

Concept

In historical fiction real historical characters are depicted as flesh and blood mortals with both petty foibles and lofty ideals, through whose representation by skillful authors a comprehensive knowledge of history is acquired.

Attainment Goals

The student should be able to

1. Recognize the importance of legend in historical fiction.
2. Discriminate between historical facts and an author's account of an historical period.
3. React favorably to the universality of a spell-binding masterpiece by Alexander Dumas.
4. Trace and understand genealogy from the last of the Plantagenets through the Tudors.
5. Understand the complexities of the man, Jim Bowie, who made the decision that doomed the defenders of the Alamo in order to cripple Santa Anna and "buy time" for Sam Houston's army.
6. Demonstrate his ability to combine facts, characterizations, and generalizations and develop his own idea of historical periods based on the literature read.

Basic Study

In this course four novels, The Count of Monte Cristo, The King's

Pleasure, Anne of the Thousand Days, The Iron Mistress, are studied to augment the student's understanding of historical times and to show that the authors use historical settings as an integral and interesting means of developing plot and character. Composition based on this literature will be primarily character sketches and first person narrative accounts of designated historical situations.

Materials

Texts

Dumas, The Count of Monte Cristo (Listening Library)
Fenton, Anne of the Thousand Days (NAL)
Lofts, The King's Pleasure (Fawcett World)
Wellman, The Iron Mistress (Curtis)

Audiovisual

Films

Napoleonic Era (Region IV)
Napoleon's Return (Region IV)
English History Tudor Period (Region IV)

Recordings

"Frenchmen Revolt" (Region IV)
"Frenchmen Support a King" (Region IV)
"The Count of Monte Cristo" (Listening Library)
"They Fought for Texas" (Region IV)

Suggested Approaches and Procedures

Introduce the course with a brief discussion of the four novels to be studied.

Assign a fictional account of a recent historical event; for example, "You Were There on the First Moon Walk," "You Were There at Kennedy's Assassination."

Read the poem, "John Brown's Body," and have students turn it into a short story.,

Discuss narrative poems and assign one to be written based on some Napoleonic event; for example, exile of Napoleon, Battle of Waterloo, death of Napoleon.

Consider characterization and assign a description of an imaginary character from the swash-buckling Dumas period.

Assign a theme on the following subject: "Is Dantes really responsible for the deaths and destruction of each of his accusers?"

Divide students into followers of Catherine of Aragon and Anne Boleyn, assign parts (ladies-in-waiting, cooks, stable boys, court jester, Henry VIII, etc.), allow time for group discussion. Conduct "You Were There" interview taping each person and having him respond extemporaneously.

Discuss fantasy in The Count of Monte Cristo and compare to legend in The Iron Mistress.

Have students choose one topic and write a paper showing how Jim Bowie outwitted Indian marauders, or berserk runaway slaves, Mexican troops, or Gulf Coast pirates.

Have students write a letter to a mythical person reflecting a particular period of history; for example, letter from Alamo to a family member, from the isle of Elba to a fellow patriot, from the Tower of London to a friend, etc.

Analyze the similarities between the thoughts and feelings of the main characters studied and someone the student knows.

Allow students to write a different ending for one of the novels, having them keep in mind the nature of the characters involved and the pattern of events leading to the ending.

Explain the influence that politics played in any of the novels read and discuss.

After the reading of each novel, have students summarize the important incidents in the plot and be able to recognize the climax.

Assign certain chapters for students to read and be able to explain for the rest of the class.

Have students select one main event in a novel and write an alternate incident that the author might have chosen to illustrate his point. Let the class evaluate the effectiveness of the change on the novel as a whole.

Teacher Resources

Barton, John. The Hollow Crown. New York: Dial Press, 1971.

Francis, H. E. Bowie's Lost Mine. San Antonio, Texas: Naylor Company, 1954.

Hackett, Francis. Henry the Eighth. New York: Garden City Publishing Company, Inc., 1931.

Ludwig, Emil. Napoleon. New York: Affiliated Publishers, Inc., 1954.

Maurois, Andre. Alexander Dumas. New York: Alfred A. Knopf, 1955.

Tinkle, Lon. The Alamo. New York: New American Library, Inc., 1958.

POINTS OF VIEW

Rationale

In order to understand what a person says to us, we must understand his point of view. We must know whether he is speaking for himself or delivering a message for someone else. If he is direct in delivering a message from someone else, understanding will be easier; if, on the other hand, he is somewhat covert in delivering the message, understanding may be more difficult. In fact, a message filtered through someone else may cloud communication, or it may for some reason be more acceptable. Technically, then, we must know whether we are being spoken to in first or third person.

Also, we must know whether we are being spoken to as a single audience, whether others are included, or whether the message is for the whole world and no one in particular. Technically again, we must identify the audience for whom the message was intended.

Furthermore, we must understand the tone and attitude of the speaker, or of the person with whom the message originated. Many factors come into play here--the personality of the speaker and all the other circumstances. Technically still, we must know all the interrelationships among narrator, audience, and subject.

Similarly, in reading any literature we must be clearly conscious of the point of view of the author and all that it involves. And it involves a great deal more than most high school students realize.

Thus it is that this course is designed to help students become aware of all that is involved in literary point of view and thereafter

to read with greater depth and clarity of understanding. The short story lends itself especially well to this study because it is possible with short selections to survey in one term the whole spectrum of points of view. Though the course may on the surface seem to be an altogether technical study, it is not so at all. Beginning with attention to point of view is the way chosen to approach the study of a superb selection of stories.

Finally, it is a way, too, of affording students an opportunity to write creatively with an awareness of their own points of view as they write, of their audiences, of their themes, and of the intricate interrelationships of all these factors.

> Synopsis. Understanding clearly the point of view of the author is essential to all intelligent reading; therefore, this course consists of a study of short stories written from a variety of points of view and opportunities to write brief narratives, assuming certain points of view. Though the course may seem on the surface to be very technical, it is not so at all. It is a way of approaching the study of a superb selection of short stories for mature readers.

Concept

A selection of artistically designed short stories provides a convenient and greatly rewarding medium for developing an important literary skill, the ability to understand the point of view of the author--his perspective, his tone and his attitude.

Attainment Goals

The student should be able to

1. Read short stories of real literary worth with greater personal satisfaction.
2. Read any genre with greater clarity and depth of understanding because of his keener awareness of point of view and its relation to subject and audience.

3. See the whole spectrum of points of view as described by Moffett and McElheny.

4. Explain the technical point of view in any short story, identifying the narrator and the author's voice.

5. Point out clues as to the author's tone and attitude.

6. Identify the audience whom the author addresses in each short story.

7. State briefly both the concrete subject of the story and the theme.

8. Discuss the interrelationships of point of view, audience, and subject (or theme).

9. Discuss the form of the short story and its relation to point of view.

10. Write with greater clarity and effectiveness because of his ability to choose and control point of view.

11. Avoid illogical shifts of person and tense by carefully controlling point of view.

12. See the parallel between point of view in literature and point of view in everyday communication.

Basic Study

Though literary point of view is the main aspect of literature to be emphasized in this course, it is taught in relation to audience, subject (or theme), and form; therefore, all these aspects are basic considerations. The content is limited to short stories so that a broad, even a complete, spectrum of points of view may be studied in a single genre. And surely the technical analysis of these stories will not eclipse the reading of them for their own literary worth and for the student's pleasure and personal growth.

Materials

Texts

Points of View, ed. Moffett and McElheny (New American Library)

From Literature IV (adopted text)

Part One: Preview
Part Two: Short Stories

Audiovisual

Films

The Lottery (Media Center)
An Occurrence at Owl Creek Bridge (Region IV)

Filmstrips with Sound

Development of the American Short Story (Educational Audio Visual)
Fresh Perspectives in Composition (Eye Gate, "Tips on Writing the Short Story")

Recording

"Fall of the House of Usher" (Caedmon)

Suggested Approaches and Procedures

Introduce the course with a brief, non-technical discussion of point of view--in life and in literature.

Assign "The Waltz," from Literature IV, as the first example of interior monologue. Discuss it as to point of view, audience, and theme.

Explain "interior monologue" and assign Moffett's notes, along with the first two stories in Points of View. Discuss these stories as to point of view, audience, theme, and form--and any other aspects that interest teacher and students.

Have students write a brief interior monologue.

Have students write brief narratives after reading stories from each of the eleven points of view delineated in Points of View. Better still, have students write every day if it seems feasible. Direct them to keep these narratives in a notebook. Arrange for frequent sharing in groups, each of whom will select one to be read to the class. Thus the students will have a real audience.

Plan for a few assignments in which students will expand their brief narratives into longer ones, perhaps five hundred words.

Follow the order of content in Points of View, adding stories from Literature IV wherever one fits into a category.

Continue this procedure of reading, class discussion and group discussion, writing briefly, sharing, and re-writing to expand.

Make a flannel or magnet board display to illustrate the relationships among speaker, audience, and subject. Three ten- or twelve-inch discs, preferably in different colors, may be arranged to show how close together or how far apart the three elements are. (See Points of View, p. 570-71.)

When students are ready to handle the theoretical concepts involved, assign Literature IV, pp. 2-6, 15-16, and 25-30 and the Afterword to Points of View, pp. 566-74. If these assignments come late in the term, perhaps they will serve to clarify and organize for the student the concepts he has already discovered.

Publish a class magazine including at least one paper from each student. (Arrange for most of the typing, editing and assembling to be done by the students.)

Present the non-verbal film, An Occurrence at Owl Creek Bridge as an example of interior monologue combined with objective third-person observer. (Or is it third person omniscient? or third person limited?) Give students an opportunity to discuss and write about this powerful film.

Make the study of "The Lottery," along with its film version, a culminating activity.

Teacher Resources

Baker, Virginia H. "Teaching Point of View in Fiction," English Journal, LII (December, 1963), 699-701.

Bluefarb, Sam. "Bernard Malamud: The Scope of Caricature," English Journal, LIII (May, 1964), 319-26.

"Craft of Literature, The: 'An Occurrence at Owl Creek Bridge,'" Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 78-81.

Graham, Ballew. "'Silent Snow, Secret Snow': The Short Story as Poem," English Journal, LVII (May, 1968), 693-95.

Kuykendall, Carol. "Sequence without Stricture," English Journal, LXI (May, 1972), 715-22. (Discusses Moffett's "Spectrum of Discourse")

Lockerbie, D. Bruce. "Speaking Voice Approach Joins the Rhetoric Parade," English Journal, LVI (March, 1967), 411-16.

Mold, Ellen H. "Short Scripts and the Short Story," English Journal, LXI (March, 1972), 377-80.

"Pleasure of Their Company, The: 'The Use of Force,'" Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 16-18.

"Point of View," The Study of Literature, ed. Sylvan Barnet. Boston: Little, Brown and Company, 1960, pp. 328-29.

"Short Story, The: 'The Lottery,'" Literature V (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1971, pp. 46-64.

"Short Story, The: 'Why Don't You Look Where You're Going?'" Exploring Life Through Literature (Teacher's Resource Book). Dallas: Scott, Foresman and Company, 1968, pp. 45-47.

Strong, Jonathan. "The Short-Story Workshop, English Journal, LIX (September, 1970), 811-23.

Wechsler, Dian. "An Analysis of 'The Prison,' by Bernard Malamud," English Journal, LIX (September, 1970), 782-84.

Roselle Ayers
Wilma Johnston

Phase III

NOBEL PRIZE AUTHORS I

Rationale

Each year in Stockholm, Sweden, an international award, the Nobel Prize, is given for literature that is distinguished and of an idealistic nature. The Swedish Academy of Literature awards this prize, and consideration is given only to works which have appeared in print and been proved by the test of time and of experience as well as by examination of the experts.

Since the first prize was presented in 1901, six Americans have been awarded the Nobel Prize for Literature: Sinclair Lewis, Eugene O'Neill, Pearl Buck, William Faulkner, Ernest Hemingway and John Steinbeck.

s expressed by William Faulkner upon his acceptance of the award in 1950, it is the writer's "privilege to help man endure by lifting his heart, by reminding him of the courage and honor and pride and compassion and pity and sacrifice which have been the glory of his past."

Of Pearl Buck, who received the Nobel Prize in 1938, it was said: "...you have taught us to see those qualities of thought and feeling which bind us together as human beings on this earth, and you have given us Westerners something of China's soul."

Ernest Hemingway was awarded the Nobel Prize in 1954 for his powerful mastery of story telling and for his influence on contemporary style. Hemingway was one of those authors who honestly reproduced genuine features in the hard countenance of the age of which he wrote.

And there is John Steinbeck who was recognized "for his realistic as well as imaginative writings, distinguished by a sympathetic humor and a

keen social perception"; Sinclair Lewis, who attacks with his satire institutions, not individuals, as representatives of false ideas; and Eugene O'Neill, described by Sinclair Lewis as a playwright who "transformed a false world of real and competent trickery to a world of splendor and fear and greatness..."

> Synopsis. This course will lead the student to realize the significance of the Nobel Prize and to develop a sensitivity to the literary qualities and the social environment in selected novels and short stories by Buck, Steinbeck, Hemingway, Faulkner, and Lewis, and in one-act and three-act plays by O'Neill.

Concept

A knowledge of the fiction and drama of American Nobel Prize authors helps to establish an understanding of false values and codes of conduct as they relate to the common man.

Attainment Goals

The student should be able to

1. Relate themes of Nobel Prize authors to problems of modern life.
2. Explain in written composition the purpose of the author in writing the selection.
3. Trace the same theme through several writings of one author and/or Nobel Prize authors.
4. Appreciate drama as an expression of basic problems of human life.
5. Relate the life of Alfred Nobel to his purpose in establishing the Nobel Foundation.
6. Discuss and explain the nature of the Nobel Prize in general and the criteria used in selecting the literature winner in particular.
7. Identify characters and understand their relationship to the plot of the work read.
8. Understand that the material can be read on different levels.

9. See the relationship between man and the land from which he makes his living.

10. Develop a sensitivity for the plight of the common man struggling for survival and acceptance in a hostile environment.

11. Recognize the relationship between the values and customs at various levels of society.

12. Engage in wide reading of the works of the Nobel Prize winners beyond the in-class requirement.

13. Describe the setting in each selection and explain its importance to the story.

14. Determine the author's attitude toward the characters and the situation.

15. Recognize the literary techniques, such as imagery, symbolism, style, and figurative language in the works.

16. Recognize the characteristics of realism.

Basic Study

Plot development, recurring theme, character development, literary conventions and techniques provide the basis for the study of the type of literature that warrants a Nobel Prize. Representative selections from the six American Nobel Prize authors are studied.

Composition assignments deal with comparison and evaluation of the Nobel Prize literature, with some composition related to background information on the authors.

Materials

Texts (Selected)

Lewis, Elmer Gantry (New American Library, Inc.)
Lewis, Arrowsmith (Educational Reading Service)
Buck, My Several Worlds (Pocket Books, Inc.)
Buck, Dragon Seed (Pocket Books, Inc.)
Steinbeck, Of Mice and Men (Bantam Books, Inc.)
Steinbeck, The Red Pony (Bantam Books, Inc.)
Steinbeck, The Long Valley (Bantam Books, Inc.)
Steinbeck, The Wayward Bus (Bantam Books, Inc.)
Faulkner, The Unvanquished (Random House, Inc.)

Faulkner, Intruder in the Dust (Modern Library College Editions)
Faulkner, As I Lay Dying (Random House, Inc.)
O'Neill, Emperor Jones (Appleton)
Hemingway, Snows of Kilimanjaro and Other Stories (Scribner)
Steinbeck, The Grapes of Wrath (Bantam Books, Inc.)

From The United States in Literature (adopted text)

Buck, "The Enemy"

From Adventures in American Literature

Steinbeck, "Flight"

From Adventures in Appreciation

Steinbeck, "The Affair at 7, Rue de M——"

Audiovisual

Films

My Old Man (Media Center)

Filmstrips with Sound

Steinbeck's Losers (Thomas S. Klise Company)
The Great Depression (Guidance Associates)
Hemingway, the Man (Guidance Associates)
John Steinbeck (Educational Dimensions Corp.)
Steinbeck's America, Parts I and II (Educational Dimensions Corp.)
William Faulkner (Educational Dimensions Corp.)

Suggested Approaches and Procedures

Present background material on each novel in the form of historical information, critical information or filmed information.

Prepare a list of study questions covering points the students should cover in their study of the book.

Allow students to compare novels wherever profitable.

Allow students to dramatize scenes from the novels that lend themselves to such practices (for example, Of Mice and Men).

Have students illustrate important scenes or picturesque scenes from the novel with water colors, charcoal or crayolas. Then have students write or tape explanations of their illustrations.

Assign library readings from Nobel - The Man and His Prizes, Nobel Lectures - Literature, and American Winners of the Nobel Literary Prize.

Teacher Resources

Baker, Carlos. Ernest Hemingway. New York: Charles Scribner, 1962.

_____. Hemingway, the Writer as Artist. Princeton, New Jersey: Princeton University Press, 1963.

Benson, Warren B. "Faulkner for the High School: 'Turn About'," English Journal, LV (October, 1966), 867-69, 74.

Carpenter, Frederic I. Eugene O'Neill, Twayne's United States Authors' Series. New York: Twayne Publishers, Inc., 1964.

Chase, Rosemary. "An English Elective - O'Neill: A Journey into Light," English Journal, LXI (May, 1972), 649-52.

Doyle, Paul A. "Pearl S. Buck's Short Stories: A Survey," English Journal, LV (January, 1966), 62-68.

Golub, Lester S. "Syntactic and Lexical Problems in Reading Faulkner," English Journal, LIX (April, 1970), 490-96.

Hand, Henry E. "Transducers and Hemingway's Heroes," English Journal, LV (October, 1966), 870-71.

Harris, Theodore F. Pearl S. Buck: A Biography. New York: The John Day Company, Inc., 1969.

Hemingway and His Critics, ed. Carlos Baker. New York: Hill and Wang, 1961.

Howe, Irving. William Faulkner. New York: Vintage Books, 1952.

Kirk, Robert Warren. Faulkner's People. Berkeley: University of California Press, 1963.

Miner, Ward L. The World of William Faulkner. New York: Cooper Square Publishers, Inc., 1963.

Nobel Lectures Literature 1901-1967, ed. Horst Frenz. New York: Elsevier Publishing Company, 1969.

Schuck, H., et al. The Man and His Prizes. New York: Elsevier Publishing Company, 1962.

Scoville, Samuel. "The Weltanschaung of Steinbeck and Hemingway: An Analysis of Themes," English Journal, LVI (January, 1967), 60-63, 66.

Shuman, R. Baird. "Initiation Rites in Steinbeck's The Red Pony," English Journal, LIX (December, 1970), 1252-55.

Swiggart, Peter. The Art of Faulkner's Novels. Austin: University of Texas Press, 1962.

Wylder, Delbert E. Hemingway's Heroes. Albuquerque: University of New Mexico Press, 1969.

Geraldine Castleman
Gladys Skaggs

Phase III

LITERATURE OF SOCIAL PROTEST: CHARLES DICKENS

Rationale

Since the Stone Age man has capitalized on "might makes right." The strong have oppressed the weak; the wealthy have trampled the poor; the nobility has castigated the downtrodden; the landowner has exploited the serf; and Salem has burned its witches. In short, the priviledged have dominated the disadvantaged.

Charles Dickens recognized these injustices in the 1800's and used his talents as a writer and a creator of exaggerated characters to lash out against "the criminal jails that failed to diminish crime, the debtors' prisons that crippled men's characters and murdered their pride, the red tape and the chafing wax of a money-and-power-driven social order, the Poor Laws and the Workhouse..."[1]

Authors have been known to criticize society down through the years even though most have not been as dedicated to the cause as was Dickens. One is reminded of a speech written by Shakespeare almost four hundred years ago when the Prince of Arragon says,

> Let none presume
> To wear an undeserved dignity.
> O, that estates, degrees, and offices
> Were not deriv'd corruptly! and that clear honour
> Were purchas'd by the merit of the wearer!
> How many then should cover that stand bare!
> How many be commanded that command!
> How much low peasantry would then be glean'd
> From the true seed of honour! and how much honour
> Picked from the chaff and ruin of the times.

Through Dicken's popularity as a story teller, he was partially

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[1]Edgar Johnson, Charles Dickens His Tragedy and Triumph, Vol. 2 (New York: Simon and Schuster, Inc., 1952), p. 1031.

responsible for some of the reforms that took place during and following the time of the Industrial Revolution. By criticizing social evils, he was instrumental in abolishing these evils. It is hoped that students will be able to relate Charles Dickens' tactics to those of our modern day critics.

> Synopsis. Charles Dickens' novels depict the deplorable workings of the social system in almost every major institution and activity of society of his day. In Oliver Twist, A Tale of Two Cities, and Great Expectations he protests against the exploitation of child labor, the harsh prison system in nineteenth century England, and the indifference to the poor and disadvantaged. His ability to hold the interest of his readers, for Dickens had a flair for the dramatic, and his dexterous portrayal of people who still seem real today are two of his greatest talents. His exciting plots and humorous as well as bizarre characters are among the most fascinating in all of literature.

Concept

Charles Dickens' novels demonstrate his ability to serve as a social critic as well as a literary artist in portraying the moral and social evils of his era.

Attainment Goals

The student should be able to

1. Recognize the horrors of the workhouse, the underworld, and the prison during the nineteenth century.
2. Identify character traits which are a result of a sordid and evil environment.
3. Summarize the important incidents in a plot and recognize the climax.
4. Discuss a specific tone in given passages.
5. Recognize foreshadowing in the actions and speech of various characters.

6. Note the literary artistry of Dickens' descriptive passages.

7. Point out examples of the various levels of usage in the conversation of the characters.

8. Enumerate the problems confronting youth with a false sense of values.

9. Make an analogy between problems of today and a century ago.

10. Show his ability to recognize and explain such literary terms as "form," "theme," and "point of view" in Dickens' novels.

11. Recognize figures of speech that interpret a particular human experience.

12. Determine the setting of a novel and its effect on the plot and the characters.

Basic Study

The literary selections are novels by Dickens. Biographical and background material is used to strengthen an appreciation of Dickens as a social protester.

Literary techniques will be stressed through the writing of characterizations, contrast and comparisons, and semi-formal essays. A limited amount of research will be done, and special study will be placed on setting, plot, and style.

Materials

Texts

Dickens, A Tale of Two Cities (Washington Square Press)
Dickens, Great Expectations (Adventures in Reading)
Dickens, Oliver Twist (Washington Square Press)
Dickens, The Posthumous Papers of the Pickwick Club (any edition)

Audiovisual

Films

Mr. Dickens of London (Region IV)
Novel, The: Part I, Great Expectations (Region IV)
Novel, The: Part II, Great Expectations (Region IV)
Charles Dickens: Background for His Work (Region IV)

Mr. Pickwick's Dilemma (Region IV)
Novel, The: Part 2, Early Victorian England (Region IV)

Filmstrips with Sound

Charles Dickens - The Man (Eye Gate House)
The World of Charles Dickens (Eye Gate House)
Oliver Twist - A Child's View (Eye Gate House)
A Tale of Two Cities - Maturity (Eye Gate House)

Suggested Approaches and Procedures

Students are required to read A Tale of Two Cities and Oliver Twist. Students under contract are required to read one other novel by Dickens.

Show the film and play the record; discuss:

Charles Dickens - The Man
The World of Charles Dickens

Students are placed in groups. Each group is given one of the following to explore, research, study and present a panel on:

Workhouses
Life in prison in Dickens' day
Social injustices in the nineteenth century
Dickens' humorous characters
Dickens' darker characters
Dickens' "victims of society" characters

Assign from The Posthumous Papers of the Pickwick Club a different episode to each student to be reviewed orally. Emphasize Dickens' style of writing.

Compare and/or contrast Dickens' treatment of the social injustices of the nineteenth century in two or more of his novels.

Assign the writing of characterizations of the major characters.

Give the students the following quotation:

"I believe in aristocracy . . . not an aristocracy of power, based upon rank and influence, but an aristocracy of the sensitive, the considerate and the plucky."

From the novels which the students have read, select a character who in some ways seems fitted for membership in this kind of aristocracy. Identify the character and the novel. Begin with a thesis statement. Support this statement with concrete examples and quotations from the novel.

Assign varied activities on A Tale of Two Cities.

Select a charcter in A Tale of Two Cities who is a member of the nobility or of the lower classes and write a paper on how he is

involved in class struggle.

Describe two settings or scenes which make this period of history realistic.

Describe Sidney Carton as an enigmatic and complicated character. Trace the steps that finally prompts him to make the supreme sacrifice at the end of the novel.

How does Dickens feel about the French Revolution which was intended to correct some of the social injustices imposed on the disadvantaged? Does he feel that the evils of the ruling class were better or worse than the results brought on by the French Revolution? Prove your opinions by the statements and actions of the characters.

Show the filmstrip with recording and discuss:

A Tale of Two Cities - Maturity

Assign varied activities on Oliver Twist.

Bill Sikes and Fagin represent the evil in the novel. Describe each character and his influence on the plot.

Mr. Brownlow and Mrs. Maylie symbolize virtue and goodness in the novel. Describe each one and his influence on the plot.

At the end of the novel what happens to the wicked characters? What happens to the virtuous ones?

Analyze Mr. Bumble as a character or type whom Dickens condemns in his novels.

Show the filmstrip with recording and discuss:

Oliver Twist - A Child's View

Assign varied activities on Great Expectations.

Have the students select one of the following and write a charaterization:

Pip, an Orphan Boy
Pip, a Snob
Miss Havisham
Joe Gargery
Mrs. Joe
Jaggers
Magwitch

Assign the writing of a narrative theme from a question.

How has Pip's sense of values affected his relations with

Joe, Biddy, Estella, "his Convict," and Mr. Jaggers?

What has happened to Pip's sense of values? (Include the people and events that have influenced Pip to become a snob.)

How are Miss Havisham, the only daughter of a wealthy man, and Magwitch, a convict of lowly origin, alike? (Only the more discerning readers will be able to answer this, but it is interesting to learn who the most astute readers are. The thesis or crux of this answer should state that both Miss Havisham and Magwitch are trying to make two young people into what they themselves wish they could have been--Estella into a cold, heartless woman who would never be hurt by any man, and Pip into an acceptable gentleman who moved in the very best society.)

Jaggers makes a point of displaying Molly's wrists in Chapter 19. Molly begs Jaggers not to show her wrists to the guests. What is the point of all this?

Write a description. The student will be graded on his choice of picture-making words and figurative language. Sentence variety is required in this assignment.

Satis House
The Marshes on Christmas Eve
Christmas Dinner at the Gargerys
Wemmick's Castle
Molly

Students are placed in groups of five or six. Each group is to write a third ending to Great Expectations. One from each group will read the new ending to the class.

Hand out the self-assessment sheets taken from "Pip - A Love Affair" in the English Journal, March, 1969. It is hoped that the student can experience a sense of identification with Pip and the person presenting the novel. This is not a test, and it will not be evaluated. It is intended only to help the student understand Great Expectations and to relate the thoughts of the novel to himself.

Teacher Resources

Becker, May Lamberton. Introducing Charles Dickens. New York: Dodd, Mead and Company, 1940.

Brown, Ivor. Dickens in His Time. London: Thomas Nelson (Printers) Ltd., 1963.

Cunliffe, J. W. England in Picture, Song and Story. New York: D. Appleton-Century Company, 1943.

Donovan, Frank. Dickens and Youth. New York: Dodd, Mead and Company, 1968.

Graham, Eleanor. The Story of Charles Dickens. New York: Abelard-Shuman, 1954.

Peare, Catherine Ownes. Charles Dickens, His Life. New York: Henry Holt and Company, 1959.

Pickrel, Paul. "Teaching the Novel: Great Expectations," Adventures in Reading (Teacher's Manual). New York: Harcourt, Brace and World, Inc., 1968, pp. 351-62.

Priestley, J. B. Charles Dickens, a Pictorial Biography. New York: Viking Press, 1961.

Simmons, Susan. "Pip - A Love Affair," English Journal, LVIII (March, 1969), 416-17.

Steward, Joyce Stribling and Virginia Rutledge Taylor. "The Novel," Adventures in Reading (Teacher's Manual). New York: Harcourt, Brace and World, Inc., 1968, pp. 330-50.

"Unit Six: A Tale of Two Cities," Outlooks Through Literature (Teacher's Resource Book). Glenview, Illinois: Scott, Foresman and Company, 1968, pp. 156-87.

Jane Goodner
Gladys Skaggs
Wilma Johnston

Phase III

THE AMERICAN DREAM

Rationale

Every student's background should contain the study of his American literary heritage, which includes the formation of the "American Dream" as conceived by the founders of the nation. Bernard De Voto claims that

> Ours is a story made with the impossible; it is chaos out of dream...And of our dream there are two things above all others to be said, that only madmen could have dreamed them or would have dared to, and that we have shown a considerable faculty for making them come true.

Much of modern American literature has its origin in the ideals and morals of the past, expecially in the Puritanical concepts. Furthermore, the knowledge of the past always strengthens the preparation for the future.

> Synopsis. The course materials will be organized around ideas which have been significant in formulating the character of America today. These ideas include Puritan tradition, the struggle for freedom, a search for new frontiers, and the development of individual dignity.

Concept

American literature is a reflection of the American way of life which recognizes the worth and dignity of the individual.

Attainment Goals

The student should be able to

1. Trace Hawthorne's concept of sin and guilt through The The Scarlet Letter.
2. Give example of the difference between inductive and deductive reasoning and identify each.

3. Point out humor in Irving's choice of words and find examples of humor in style and situations.

4. Identify theme, tone, characterization, local color, description, realism, and style in the short stories.

5. Use transitional paragraphs, sentence variety and thesis statement.

6. Identify and find examples of the following literary techniques: free verse, alliteration, rhyme, repetition, symbols, irony, imagery, dialect, free verse.

7. Write precis, paraphrases and interpretations

8. Scan poetry, identifying meter and poetic foot.

9. Determine rhyme scheme of a poem.

Basic Study

A chronological survey of American literature from its beginning through the nineteenth century shows the development of a national literature as well as the development of a nation. This survey touches lightly on "Planters and Puritans" and "Founders of the Nation" (United States in Literature); then dwells more in detail on selections from "Early National Period," "America's Golden Day," "Conflict," and "New Outlooks." The study of a nineteenth-century novel (probably The Scarlet Letter) is also included.

Literary techniques pertaining to poetry and fiction--meter, rhyme, classification, plot development--are introduced or reviewed and stressed. Outlining, organization, and reporting are emphasized in the teaching of composition.

Materials

Texts

Pooley, The United States in Literature (adopted text)
Bowman, Adventures in American Literature (supplementary text)
Hawthorne, The Scarlet Letter (Washington Square Press)

Audiovisual

Films

Dr. Heidegger's Experiment (Media Center)
Oliver Wendell Holmes (Region IV)
John Whittier (Region IV)
American Literature - Revolutionary Times (Region IV)
American Literature - The Westward Movement (Region IV)

Filmstrips with Sound

Hawthorne (Klise)
Whitman, The American Singer (Klise)
Melville (Klise)
American Poetry of the Nineteenth Century (Popular Science)

Recordings

"Basil Rathbone Reads Edgar Allan Poe" (Caedmon)
"Songs of the North and South" (Sterling Municipal Library)
"American Literature I" (Educational Audiovisual)
From Many Voices (Harcourt, Brace)
Emily Dickinson poems set to music (Mimeographed copies)

Suggested Approaches and Procedures

Present background information and the character of the American Puritan to introduce the unit on "Planters and Puritans"

Assign a theme, with an outline, on the subject of man's search for freedom. (Use as material the Colonial literature and the historic and patriotic documents of the Revolutionary and Civil War periods as well as any other literature which illustrates America's search for freedom.)

Assign an oral report on Ben Franklin's versatility, considering his talents as printer, writer, philosopher, scientist, citizen and statesman.

Present the history and the development of the American short story.

After students read "Singers in Blue and Gray," play recording of these songs made by the Mormon Tabernacle Choir, "Songs of the North and South."

Discuss Bernard De Voto's essay as an introduction to the American Dream theme.

Read Martin Luther King's last speech in connection with the American Dream theme.

Have students write a theme discussing the symbolism used in Hawthorne's Scarlet Letter.

Give notes on the group called "Imagists," showing how Emily Dickinson is part of the group.

In groups of three to five, have students develop an audiovisual theme, using slides and tapes to present the style and themes of the poems of Bryant, Whitman and Dickinson.

Have groups of students discuss and present to the class "The Attitude of Emily Dickinson as Reflected in Her Poetry," including her attitude toward nature, people and religion.

Teacher Resources

Blinen, Bruce. "Our Legacy from Mr. Jefferson," Reader's Digest, LXXXII (March, 1963), 160-66.

Canby, Henry Seidel. Classical American: A Study of Eminent American Writers Irving to Whitman. New York: Russell and Russell, 1959.

Gerber, John C. Twentieth Century Interpretations of The Scarlet Letter. Englewood Cliffs: Prentice-Hall, Inc., 1968.

Lasser, Michael. "Mirror Imagery in The Scarlet Letter," English Journal, LVI (February, 1967), 274-77.

McFadden, Sister Therese Dolores, "Emily Dickinson: A Poet for the Now Generation," English Journal, LX (April, 1971), 462-64.

"Mr. Jefferson's Monticello," National Geographic, CXXX (September, 1966), 426-44.

Muccigrosso, Robert L. "Whitman and the Adolescent Mind," English Journal, LVII (October, 1968), 982-84.

Pelton, Claire L. and Warren I. Wilde. "A Block Program in American Literature: Echoes of the American Dream," English Journal, LVI (February, 1967), 216-21.

Richmond, Lee J. "Emily Dickinson's 'If You Were Coming in the Fall,'" English Journal, LX (June, 1971), 77.

Smith, Bradford. "Captain John Smith of Jamestown," National Geographic, CXI (May, 1957), 581-620.

"Supplemental Literature: The Scarlet Letter," Literature V (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 311-35.

Thorpe, Jac. Nathanial Hawthorne: Identity and Knowledge. Carbondale, Illinois: Southern Illinois University Press, 1967.

Mary Martha Barnett
Shirley Wright

ORAL COMMUNICATION

Rationale

Self-confidence and poise are necessary assets for formal oral communication. In order to acquire self-confidence and poise, a person must develop his own thoughts, feelings, and personal attitudes into effective messages for specific situations. The purpose of this course is to have the student examine his own thinking to eliminate prejudice and bias. He can do this only through organization and knowledge of his topic; therefore, guidelines and models for improvement of basic speaking will be provided through practice in speaking before groups, composing and revising reports, and discussions.

> Synopsis. This course is designed to acquaint the student with the basic skills and concepts needed for more effective oral communication. The student will learn how to research, organize, and present an oral report. There will also be some work on improving poise and self-confidence in front of groups and on creating interest and variety in the voice itself.

Concept

Learning to think and form wise opinions comes first, but learning to express them orally is no less important.

Attainment Goals

The student should be able to

1. Expand his limits in listening and speaking.
2. Understand how the spoken word often determines one's actions.

3. Understand the central role of oral communication in the life of man.

4. Learn something of the relationship between the spoken word and thoughts.

5. Exhibit poise and self-confidence in speaking before a group.

6. Improve his techniques in participating in and contributing to group discussions.

7. Gain skill in attacking complicated, unfamiliar words.

8. Conceive an idea that is capable of development and to express this idea clearly in an oral presentation.

9. Recognize relevance or irrelevance of details and examples.

10. Increase his ability to talk from an outline and notes.

Basic Study

This course includes oral presentations of informative reports, discussions, a book review and a personal analysis of a pertinent subject.

Composition includes notetaking, organization, outlining, and the writing of introductions and conclusions.

Materials

Text

Warriner, English Grammar and Composition 10, pp. 376-409, 540-53

Suggested Approaches and Procedures

Have students give a brief talk introducing themselves.

Ask students to find a folk tale, myth or legend to retell to the audience, not from memory, but extemporaneously.

Have students learn to use the library. This can be done with a library exercise designed to acquaint the students with available reference material.

Have students to write an audience analysis of the class members which would include such things as age, sex, education, background and interests.

Require each student to outline the body of a speech from a suggested list of topics, using reference material. Students should include a thesis statement and a carefully worded introduction and conclusion.

Require students to prepare notes on cards from the outline and practice their speeches for two other class members before presentation.

Have students give their reports to the class. Each one should be 3-5 minutes. Subsequent reports should be lengthier and should deal with more detailed information.

Have students use audio and/or visual aids for an informative report.

Divide class into groups for a discussion on given topics. Each person should present a particular segment of the discussion. When each person has finished his presentation, the group should be prepared to coordinate and relate all the information given.

Have students give a book review with some critical analysis and a synopsis.

Have each student give his personal analysis of a particular aspect of a political campaign, social custom, community point of view or any "now" idea.

Teacher Resources

American English Today: The Structure of English 10. ed. Hans P. Guth. New York: Webster Division/McGraw-Hill Book Company, 1970, pp. 451-69.

American English Today: The Uses of Language 11. ed. Hans P. Guth. New York: Webster Division/McGraw-Hill Book Company, 1970, pp. 507-29.

English Grammar and Composition 9. ed. John E. Warriner. New York: Harcourt, Brace and World, Inc., 1965, pp. 442-75.

Language/Rhetoric V. ed. Albert R. Kitzhaber. The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 596-690.

Language/Rhetoric VI. ed. Albert R. Kitzhaber. The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 496-603.

Wilma Johnston
Joe Orlando
Eddie Little

Phase III

MAN AND HIS ENVIRONMENT

Rationale

Foremost in a study of man and his environment, as represented in literature and life experiences, is the consideration of man's own human nature, his internal struggles against external forces. Man's physical environment has always been a factor in his showing a vast range of emotions and reactions.

Considering man and his environment, major writers have posed opposite outlooks, but all focus upon the matter of choice. Norman Cousins has seen the continuation of the human species as depending "more on accident or sheer good luck than upon any far-seeing, intelligent plan or program in which things happen or don't happen because that is the way we want things to be." Man has been viewed by others merely as a creature in the natural world responding to environmental forces and internal stresses and drives over none of which he has either control or full knowledge. The question is whether or not man, in his environmental struggle, possesses the resources, foresight, and will (despite natural disasters) to plan for his own life and for posterity, accepting responsibilities and facing consequences. These viewpoints and others merit exploration in reading about frontier man and his environment and modern man and his.

Synopsis: Since his beginning, man has been in conflict with the forces of nature in his attempts to shape his own destiny. As a result, he has been both victim and beneficiary of his environment.

Through reading and discussion of Ole Rolvaag's Giants in the Earth, Willa Cather's My Antonia,

Ernest Hemingway's The Old Man and the Sea, and other selections, the student may perceive the physical and psychological effects of early frontier and modern life on men and women.

Concept

An understanding of man's reactions to his environment is elemental for a greater understanding of the nature of man.

Attainment Goals

The student should be able to

1. Write about the physical and psychological effects of frontier and modern life on major characters in the works under study.
2. Explain why man will consciously risk suicide fighting forces of nature larger than himself.
3. Relate the necessity of man's controlling his environment to the idea of progress.
4. Find examples of the challenge of natural forces in reading (other than that which is required) for oral and/or written book reports.
5. Define terms such as realism, naturalism, determinism, survival of the fittest, conditioning, and others as the course necessitates.
6. Write an original account of man combatting a force of nature, such as the heat in the desert.
7. Point out examples of current natural problems yet to be overcome.
8. Use his experience and research on man and nature to project an opinion of what man must do to assume his continuing existence in a world composed of natural forces and other men.

Basic Study

The basic study will begin with the early frontier environment and continue through the nineteenth century frontier, modern man's conflict with nature and end with twentieth century environmental and ecological problems. Among the works to be studied are Rolvaag's

Giants in the Earth, Cather's My Antonia, Melville's Moby Dick, selections from Adventures in American Literature and The United States in Literature.

Composition will include writing a short story based on a newspaper or magazine article, argumentation, and themes expressing personal opinion.

Materials

Texts (Selected)

Early Frontier Environment

Rolvaag, Giants in the Earth (Harper and Row)

Nineteenth Century Frontier

Cather, My Antonia (Houghton Mifflin)
Melville, Moby Dick (Washington Square Press)
Crane, "The Blue Hotel" (Mimeographed)
Crane, "The Bride Comes to Yellow Sky" (Mimeographed)

From Adventures in American Literature

James, "John Colter's Race for Life"
Parkman, "The Ogillallah Village" from The Oregon Trail
Dana, "From the Forecastle" from Two Years Before the Mast
Audubon, "Off the Gannet Rocks" from Labrador Journal

From The United States in Literature (adopted text)

Crane, "A Mystery of Heroism"
O'Neill, "Ile"
Melville, Selection from Redburn

Modern Man's Conflict with Forces of Nature

Hemingway, The Old Man and the Sea (Scribner)
Wharton, Ethan Frome (Scribner)

Twentieth Century Environmental and Ecological Problems

From Adventures in American Literature

Krutch, "Conservation Is Not Enough"

Current magazine articles listed in the Reader's Guide to Periodical Literature

Audiovisual

Films

Indian Family of Long Ago: Buffalo Hunter (Region IV)
Conservation: A Job for Young America (Region IV)
National Parks: Our American Heritage (Region IV)
Rise and Fall of the Great Lakes (Pyramid Films; $15.00 rental)

For additional moving pictures in environmental education consult: "Teacher's survival guide to environmental education resources." Scholastic Teacher Junior/Senior High, October, 1971, 38-9+.

Filmstrips with Sound

The Wisdom of Wildness -- Charles A. Lindbergh (Guidance Associates)

Slides with Sound

Man and His Environment: In Harmony and in Conflict (The Center for Humanities, Inc.)

Filmstrips

Daniel Boone: Across the Mountain Barrier (McGraw-Hill)
Jed Smith: Trails to the Western Sea (McGraw-Hill)

Suggested Approaches and Procedures

In studying the novels, give students a list of questions covering the important points in the novel. Give them the questions when they are about half way through the novel.

Allow class groups to illustrate short stories or chapters of novels with water color or charcoal.

Assign the writing of an original account of man combatting a force of nature.

In studying modern environmental problems, divide the class into groups and allow them to choose different phases to study. Take them to the library and let them find current magazine articles listed in the Reader's Guide to read. Then let them have panel discussions on each of the chosen environmental problems.

Invite resource persons to class to discuss environmental problems and controls within the community.

Choose a newspaper account of a recent incident involving man's conflict with nature and have students develop a short story from it.

Teacher Resources

Davis, Robert Gorham. "A Review of The Old Man and the Sea." American Literature. Boston: Ginn and Company, 1967.

Feger, Lois. "The Dark Dimension of Willa Cather's My Antonia," English Journal, LIX (October, 1970), 774-79.

Goldstein, Sidney. "The Death of Per Hansa," English Journal, LVI (March, 1967), 464-66.

Hurst, Eric and Linda Schuck. "Action Program for Environmental Education," Clearing House, XLVI (December, 1971), 203-206.

Josephs, Lois. "Teaching Moby Dick: A Method and an Approach," English Journal, LVI (November, 1967), 1115-19.

Nagle, John J. "A View of Literature Too Often Neglected," English Journal, LVIII (March, 1969), 399-407.

Peterson, C. H. "English Teacher and the Environmental Crisis," English Journal, LXI (January, 1972), 120-24.

Wagar, J. Alan. "Challenge of Environmental Education," Education Digest, XXXVI (February, 1971), 9-12.

Ben Sessions
Carol Grubaugh

Phase III

SATIRE III

Rationale

Satire as a literary device is an effective vehicle in "poking Fun" at human weaknesses, mistakes, and corruptions. Students not only should be able to see how expert writers use satire, but also see how the student himself can use satire to express his own point of view.

The course will be on broader and more subtle satire of national and international interest.

> Synopsis. Intended to be an intensive study dealing with both broad and subtle satire, the class will read and analyze satiric poems, plays, short stories, essays, and novels on national and international issues. Selections to be included are Wibberley's The House on the Moon, The House That Roared, the satire unit in Literature IV, and others.

Concept

Satire is used in its many forms in an attempt to make society more aware of its problems; therefore, it is a means of bringing about needed changes.

Attainment Goals

The student should be able to

1. Recognize differences in Horatian and Juvenalian satire.
2. Identify irony, farce, parody, allusion, hoax, burlesque.
3. Write an original satirical essay.
4. Realize the importance of satire in bringing about change.
5. Recognize authors who consistently employ satire in their works.
6. Explain how an author uses literary techniques to develop satire.

7. Determine the author's target or purpose of the satire.

8. Demonstrate his ability to perceive the components and relationship of everyday happening to satirical writing in newspapers and magazines.

Basic Study

Since satire is used extensively in our everyday lives, the study of satire will include television programs, comic strips, newspapers and magazines along with the satire unit from Literature IV, The House on the Moon, and The House That Roared.

Composition will be based on the reading and will include a satiric narrative in prose or verse, a satiric monologue, and other shorter papers dealing with literary techniques of satire.

Materials

Texts

From Literature IV (adopted text)

Satiric Monologues
Parodies
Satiric Narratives
Anthology
Portfolio 5

Wibberley, The House on the Moon (Bantam)
Wibberley, The House That Roared (Bantam)

Audiovisual

Sound Slide Unit

Art with a Message: Satire and Social Comment (The Center for Humanities, Inc.)

Recordings

"Ogden Nash Reads Ogden Nash" (Caedmon)
"The Stories of James Thurber" (Caedmon)

Suggested Approaches and Procedures

Using the ironic mask, students write to defend a subject which they disagree with or dislike, such as war, draft, U. S. foreign policy, foreign aid, government subsidy, bureaucracy, political parties, welfare, women's lib, ecology.

Define and discuss satire.

Have the student write a satire in which he assumes a false identity in order to satirize the sort of person he is pretending to be.

In groups of 3 to 5 have students select a topic and write a satirical monologue.

Discuss criticism, exaggeration, and humor as they appear in critical works.

Have the student write a satiric narrative, in prose or verse, in which he "pushes" an aspect of contemporary American culture into the realm of absurdity in order to reveal the absurdity of the actual situation.

Define and discuss irony, sarcasm, understatement, burlesque, farce, parody, allusion, hoax.

Watch "All in the Family" or other satirical programs on television.

Teacher Resources

Buchwald, Art. The Establishment Is Alive and Well in Washington. New York: G. P. Putnam's Sons, 1969.

Feinberg, Leonard. Introduction to Satire. Ames: Iowa State University Press, 1962.

Highet, Gilbert. The Anatomy of Satire. Princeton: Princeton University Press, 1962.

Leacock, Stephen. The Leacock Roundabout. New York: Dodd, Mead and Company, 1949.

"Satire", Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 97-134.

Natalie Huckabee
JoAnna Middleton

SCIENCE FICTION III

Rationale

From yesterday's wearing of a Superman cape and jumping from the top of his garage to today's viewing of walks on the moon, the student is interested in the sub-genre of literature called science fiction. The transition from this fantasy to reality in his lifetime excites the student, and in this technological age when he feels that machines are dictating life styles, he wants romance and adventure and some possible solutions for his problems. All of these science fiction provides. Good modern writers are using it as an instrument of social satire and social criticism while still providing exciting and adventurous relaxation. Now creative fantasy stands ready to speak, not only about the sweep of space and time, but about humanity itself. "Science fiction," Ray Bradbury says, "is prepared to show us ourselves in a satirical mirror....to speak to us of our values."

Synopsis. Using the medium of the romantic adventure story, science fiction expands the technological realities of the present to the technological possibilities of the future. Science fiction offers imaginative solutions to contemporary problems of society, ecology, and the scientific realm as well as "inner space" psychological problems of the individual. The student will analyze recurring themes, plot structure, and characterization in science fiction literature, compare older works with modern works, examine the prophesies of science fiction writers, and use his creative imagination.

Concept

Science fiction presents in a dramatic and suspenseful manner the basic problems of our present day society and projects possible developments.

Attainment Goals

The student should be able to

1. Recognize recurring themes in science fiction literature.
2. Differentiate between "space operas" and real literature.
3. Distinguish between a modern science fiction story and a nineteenth century story.
4. Discuss the plot, characters, and themes of a selected novel.
5. Recognize the fulfillment of prophecies found in science fiction.
6. Analyze the human element in opposition to the machine in given works.
7. Understand and apply present concepts of time and space to science fiction writing.
8. Recognize conventions native to science fiction and judge whether they are justified.
9. Recognize the relationship of science, technology, and space travel to human values.

Basic Study

Literary selections will be three or four science fiction novels by Wells, Bradbury, Crichton, Verne, and selected poems, short stories and short plays.

Composition will include semi-formal essays, visual representations (comic strips), and creative writing in all forms.

Materials

Texts

Wells, Time Machine and Other Stories (Scholastic's Readers' Choice)
Bradbury, Fahrenheit 451 (Ballantine Books)
Bradbury, The Illustrated Man (Bantam)
Crichton, The Andromeda Strain (Dell)
Verne, 20,000 Leagues under the Sea (Bantam)

From Outlooks Through Literature

Vidal, "Visit to a Small Planet"

From Adventures in American Literature

Bradbury, "The Pedestrian"
Finney, "Of Missing Persons"

Imagination's Other Place, comp. Helen Plotz (Thomas Y. Crowell)
Winsor, The Space Child's Mother Goose (Simon and Schuster)

Audiovisual

Recordings

"War of the Worlds" Orson Wells' Broadcast (Publisher's Central Bureau)

Suggested Approaches and Procedures

In groups of three to six students will research, study and report on one of the following:

A comparison of H. G. Wells' War of the Worlds and Orson Wells' "War of the Worlds"
Disappearances of Judge Crater, Ambrose Bierce and others in connection with "Of Missing Persons."
Differences between "space operas" and science fiction.
Standard science fiction devices such as mental telepathy and mass hypnosis.
Reaction of people in 1938 to the broadcast of "War of the Worlds." (A tape recorder might be used to secure their remembered reaction.)

Students will write essays on themes, characters, and plot based on Time Machine.

Students will write essays on the basis of one of Wells' prophecies in Time Machine and trace its development to modern time.

Assign the writing of original science fiction stories. Groups of three's will evaluate their stories and choose the best to illustrate.

Groups of three to five students will read a short story and illustrate it in a comic strip.

Students will write science fiction poems--haiku, cinquain, limerick, etc.

Listen to Science Fiction Theater and report to class.

Teacher Resources

Alexander, Jack. "What Happened to Judge Crater?" Saturday Evening Post, CCXXXIII (September 10, 1960), 19-21, 44, 50.

Grimsley, Juliet. "The Martian Chronicles: A Provocative Study," English Journal, LIX (December, 1970), 1239-42.

Hamblen, Charles P. "Bradbury's Farenheit 451 in the Classroom," English Journal, LVIII (September, 1963), 818-19.

Madsen, Alan L. "That Starlit Corridor," English Journal, LIII (September, 1964), 405-12.

Mengeling, Marvin E. "Ray Bradbury's Dandelion Wine: Themes, Sources, and Style," English Journal, LX (September, 1971), 877-86.

Schwartz, Shelia. "Science Fiction: Bridge Between the Two Cultures," English Journal, LX (November, 1971), 1043-51.

Sissario, Peter. "The Study of the Allusions in Bradbury's Fahrenheit 451," English Journal, LIX (February, 1970), 201-205.

Audrey Adams
Joe Orlando
Geraldine Castleman

Phase III

CREATIVE WRITING

Rationale

Using originality, honesty, environmental subjects, powers of communications, and inspirational creativity, one who possesses the desire should be able to write for self-satisfaction and for the enjoyment of others.

Artistic writing is actually an experience, a living impulse that involves the whole person. Through his own senses the writer is able to portray, through the printed page, mental pictures to the reader which, to some degree, affect him and cause some kind of reaction.

A good writer must realize that writing is creativity. It is building images, first in his own mind and then putting them into words so that the reader will share the enthusiasm of the creator.

There are three basic requirements for successful creative writing: one should possess a reasonable amount of intelligence; he should have a good command of words and know how to use them effectively; he should possess a burning desire for self-expression and creativity. These qualifications, strengthened by a few simple rules for writing, should enable a student to produce creative writing successfully.

Synopsis. Creative writing is designed for the student who possesses a burning desire for self-expression and creativity, for the student who is able to write for self-fulfillment and for the pleasure of others.

Concept

Creative writing is a living impulse which involves the mind, the emotions, and the body. The writer writes for two purposes: self-expression

and the pleasure of others.

Attainment Goals

The student should be able to

1. Write subjectively in the areas of the short story, lyric poetry, and essays based on personal experience and opinion.
2. Explain the importance of style, tone, diction, logical organization, and general coherence.
3. Create imagery by mixing sound, color, and feeling words.
4. Recognize the importance of rhythm in poetry through the various accepted examples used.
5. Write photographic essays.
6. Apply effectively the basic elements of the short story after studying these elements.
7. Realize that there are certain principles and standards set forth for creative writing; and although one should possess individuality in producing his own style, he should conform to certain guidelines.
8. Develop an accurate observation with a perceptive eye.
9. Express his opinion with greater depth of thought.
10. Look at himself, his family, his friends and peers, the world around him, and be inquisitive about the future.

Basic Study

Since this is not a course in literature per se, but one in writing creatively, the reading of short stories, poems, essays, and the like is limited to selections being used for patterns or examples. Students are expected to write an original short story, original poems (any subject), a personal experience paper, descriptive paragraphs (using pictures for motivations), stream-of-consciousness essays, personal opinion themes, contrast and comparison, and autobiographical sketches.

Materials

Texts

English 11, Composition and Language (adopted text)
From American English Today, The Uses of Language (adopted text)

"Writing a Paper"
"Writing and Observation"
"Writing and Thinking"
"Writing and Imagination"

Supplementary Texts

Hogrefe, The Process of Creative Writing (Harper and Brothers)
Deutsch, Poetry Handbook: A Dictionary of Terms (Grosset and Dunlap)
Brooks and Warren, The Scope of Fiction (Appleton-Century-Crofts, Inc.)

Audiovisual

Film

An Occurrence at Owl Creek Bridge (Region IV)

Filmstrips with Sound

Revising the Composition (Eye Gate)
Developing Concrete Details (Eye Gate)
The Poetic Experience (Guidance Associates)
Tips on Writing the Short Story (Eye Gate)
Understanding and Appreciation of Poetry (Educational Dimensions Corp.)
Perception (The World Around You) Birds (Educational Dimensions Corp.)
Perception: The Seasons (Educational Dimensions Corp.)
Bret Harte, "The Luck of Roaring Camp" (Educational Record Sales)

Filmstrips

Bret Harte, "The Outcasts of Poker Flat" (Educational Record Sales)
Writing and Revising (Filmstrip House)
Come to Your Senses: A Program in Writing Awareness (Scholastic Book Services)

Pictures

"Come to Your Senses: A Program in Writing Awareness" (Scholastic Book Services)

Transparencies

"Creative Writing" (Technifax Corp.)

Suggested Approaches and Procedures

A few short stories, poems, and essays are selected to be read as examples or patterns for the student's writing.

Keep a weekly bulletin board of samples of the students' productions.

Make an attempt to get some of the best creative writing published.

Have on hand and encourage the students to read current issues of Writers' Digest and The Writer for latest information on the techniques and problems of writing along with the latest markets for various categories of subject matter.

Make a class booklet of the best writings turned in. Be sure to include at least one piece of work from each student.

Give a brief explanation of rhyme, feet and meter, lyric poetry, a ballad, blank verse, etc., by way of review. Encourage students to write several poems.

Show and play appropriate audiovisual materials before writing assignments.

Assign the writing of descriptions. The student should strive for imagery through the use of picture-making words. Pictures may be used to motivate this writing.

Have the student write a personal experience or autobiographical essay. It may be humorous, exciting, serious, or sad.

Explain the techniques of writing a contrast and comparison paper. Have the student write a paper of comparison.

Assign a stream-of-consciousness essay.

Have the student write themes involving personal opinion. He must be able to substantiate his opinion.

Explain the basic elements of the short story, and bring out the importance of style, tone, diction, logical organization, and coherence.

Assign the writing of a short story, the length of which is left to the discretion of the teacher.

On some assignments the student may be permitted to have his paper checked by one or more of his classmates before turning in the final draft.

Find and display original manuscripts along with the finished product.

Bring in speakers, such as an editor of a paper, a local author, a librarian, a poet, or an illustrator for books.

Show the non-verbal film An Occurrence at Owl Creek Bridge. Have the student write from any inspiration he may have gotten.

Final Examination/In Creative Writing

Select 3 of the short stories assigned and analyze
them, taking into consideration
theme, tone of story, character
study
and any other
creative writing techniques

or

as you know
in the final analysis
what a man puts down
on paper

is not always self
revealing

Sometimes it is

The scope of
creative writing HELL! there's no such thing

as creative writing, but
a run-on of thinking
a blast of the mind that never
stops exploding

An erotic piece of literature today
seems to excite
the masses Why?

Who is Fellini anyway?

Where did Charles Dickens go
astray?

You
sitting out there
in rows
designed for knowledge--

WRITE!

This is your Final Exam in
creative
writing[1]

[1]John J. Kowalski, "Final Examination/In Creative Writing," English Journal, LX (October, 1971), 838.

Teacher Resources

General

Art of Writing, The. Baden-Baden, Germany. Unesco, 1965.

Fitz, Randolph. Writing for Juvenile and Teenage Markets. New York: Funk and Wagnells, 1969.

Graves, Richard L. "CLEAR: Five Steps for Teaching Writing," English Journal, LXI (May, 1972), 696-701.

Harris, Josephine. "What Writers Advise on the Teaching of Creative Writing," English Journal, LX (March, 1971), 345-52.

Hook, J. N. Writing Creatively. Dallas: D. C. Heath Company, 1967.

Kaplan, Milton A. "Style Is Content," English Journal, LVII (December, 1968), 1330-34.

Keables, Harold. "Creative Writing in the Secondary School," English Journal, LVII (March, 1968), 356-59, 430.

Readings on Creativity and Imagination in Literature and Language, ed. Leonard V. Kosinski. Champaign, Illinois: National Council of Teachers of English, 1968.

Poetry

Christie, Antony. "Making with Words: A Practical Approach to Creativity," English Journal, LXI (February, 1972), 246-51.

Prefethen, Florence. Writing a Poem. New York: The Writer, Inc., 1970.

Hannan, Dennis J. "Student Poet Power," English Journal, LX (October, 1971), 913-20.

Nagy, Cecilia Anne. "Rhythm, Color, Response, Creativity," English Journal, LXI (January, 1972), 125-26, 141.

Norman, Charles. Poets on Poetry. New York: The Free Press, 1962.

Perrin, Porter J. Writers' Guide and Index to English. Chicago: Scott, Foresman and Company, 1965.

Perrine, Laurence. Sound and Sense: An Introduction to Poetry. New York: Harcourt, Brace, and World, Inc., 1963.

Short Stories

Art of Narration, The: The Short Story, ed. A. Grove Day. Dallas: McGraw-Hill Book Company (Webster Division), 1971.

Dunning, Stephen. "'I Really Liked It': Short Stories and Taste," English Journal, LVII (May, 1968), 670-79.

Murphy, Geraldine. "Teaching Fiction Through Visual and Verbal Art," English Journal, LIX (April, 1970), 502-508.

Nold, Ellen W. "Short Scripts and the Short Story," English Journal, LXI (March, 1972), 377-80.

Ina Huston

LITERATURE AND POLITICS

Rationale

Since men began to organize societies, they have needed political leaders, and some have sought political leadership. As societies have grown in size and complexity, political leadership has acquired greater and greater power, power which men have coveted both for themselves and for the opportunity to serve others. The nature of the men and their reasons for seeking power have determined the fates of many, many people. As republican forms of government have developed, it has become increasingly important for the general populace to understand the basic nature of a politician and be able to predict how he will behave in the political situation of his office.

Shakespeare's Julius Caesar gives an insight into a political situation scarely more pertinent to Rome of the first century, B. C., than it is to America today. His Richard II presents another character, another struggle for power, and another assassination, this time in fourteenth century England.

In A Man for All Seasons Robert Bolt offers a study of Sir Thomas More, a political leader of sixteenth century England who believed that a statesman who forsakes his private conscience for the sake of his political duties will surely lead his country into chaos.

In All the King's Men Robert Penn Warren presents a study of a twentieth century American politician who "rises to power because of the faculty of fulfilling the secret needs of others, and in the process...discovers his own emptiness."[1]

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[1] Robert Penn Warren, All the King's Men (New York: Random House, The Modern Library, 1953), p.7

Through such a sampling of literature involving politics, one may surely extend his understanding of men in politics and their relationships with the people whom they lead.

> Synopsis. This course is designed for students to gain insight into the various political and persuasive influences affecting their lives. Students are to study various literary characters in an attempt to understand the nature of power--its harms as well as its constructive uses. Shakespeare's Julius Caesar, Warren's All the King's Men, and Bolt's A Man for All Seasons are the major works in this study of power and persuasion. Shakespeare's Richard II will be studied by students who have already studied Julius Caesar, or it may be studied for extra credit.

Concept

Great literature provides an artistic exploration of the nature of politicians, the power and pitfalls of political position, the relationships among political leaders, and their relationships with the people.

Attainment Goals

The student should be able to

1. See the universality and timelessness of the problems related to politics, power, and persuasion.
2. Consider and evaluate the personal codes of the politicians studied.
3. Understand the motivation of character in the works studied.
4. Understand the point of view in each work and recognize the voice of the author.
5. State and discuss major themes in the work.
6. Recognize the methods of persuasion used by the politicians studied.
7. Explain the responses of the people to each political leader.
8. Explain that each of these works is an artistic rather than a naturalistic work.

9. Analyze the plot structures of Julius Caesar and All the King's Men.

10. Read with the help of marginal notes Shakespeare's English.

11. Find and use background materials necessary to the study of each of these works.

12. Identify certain literary techniques and devices in each work.

13. Recognize blank verse wherever he finds it and appreciate its effectiveness in Julius Caesar.

Basic Study

The literature in this course is studied to extend the student's understanding of people, politics, power, and persuasion; to increase his ability to read and interpret literature; and to develop certain analytical skills.

The composition involves character sketches, essays of persuasion, essays discussing major themes in the literature, and essays discussing such matters of literary analysis as the sickness metaphor, the tragic flaw, and the dramatic irony in Julius Caesar; symbols in A Man for All Seasons; and the relation of the title of All the King's Men to its major theme.

Materials

Texts

Bolt, A Man for All Seasons (A Vintage Book)
Shakespeare, Julius Caesar (Literature IV, adopted text)
Shakespeare, Richard II (New American Library)
Warren, All the King's Men (Bantam)

Audiovisual

Filmstrips with Sound

Art of Persuasion (EAI)
How to Read and Understand Drama (EAV)
What Is Drama? (Guidance Associates)
What To Look For in Drama and Fiction (Eye Gate)

Slides with Sound

Art with a Message: Protest and Propaganda (Center for Humanities

Recordings

"The Funeral Orations of Brutus and Mark Antony," Many Voices (Harcourt, Brace)
"Scenes from Shakespeare's King Richard II" (Columbia)

Suggested Approaches and Procedures

Allot approximately one third of the term to each of the three major works, allowing time for writing assignments related to each one.

Begin with All the King's Men, which should be read in its entirety as quickly as possible.

While students are reading the novel, introduce the course with an in-class study and discussion of the over-all theme. How can literature and politics be related? How universal and timely is the theme? Why do men seek political power? What hazards do politicians face? How do politicians deal with their opponents? Why do people support certain political leaders? What are the major methods of political persuasion? These and other such questions should be raised, not to find immediate answers but to create an inquisitive attitude on the part of the students.

Provide for special reports on the historical facts concerning Huey P. Long and the biographical facts concerning Robert Penn Warren.

Discuss the difference between a naturalistic novel and an artistic one, relating the discussion to All the King's Men.

Direct group or individual study that will result in an in-depth study of this novel. One possible plan involves assigning each of several aspects of the novel to a group of four or five students; for example, one group would explore the setting in detail and discuss its importance to the author's purpose; another would draw conclusions concerning major themes and support their contentions; another would study characters; still another would study plot structure, literary techniques, and style.

Composition topics may grow out of the preceding studies and discussions. Assignments should indeed be motivated by study and discussion and should be sufficiently varied to meet students' special interests.

Reading assignments may overlap with the study of each preceding work, making it feasible to expect students to read each work for an overall view before class discussion begins. Students may, however, need more teacher help in their first reading of Julius Caesar.

Plan for sufficient background study before students begin to read A Man for All Seasons, but do not belabor it.

Again discuss naturalism and art in literature.

Provide for at least some in-class reading of Robert Bolt's drama. For example, selected episodes may be chosen for group reading after rehearsal, or the play may be adapted for presentation in "reading theatre" style.

However the play is studied, one emphasis should be on the character portrayal of Sir Thomas More, his private conscience and public duty.

Another emphasis should be on the artistic structure and style of the play.

Though Julius Caesar may be taught in any one of many successful procedures, one of the soundest is described in detail in Teacher's Guide: Literature IV (The Oregon Curriculum).

Conclude the course and pull its strands together by again raising some of the questions discussed in the beginning concerning men of politics, their power, and the people they lead or govern. Compare and contrast the characters, the situations, the philosophies, the outcomes, etc.

Teacher Resources

Bolt, Robert. "The Playwright in Films," Saturday Review, XLV (December 29, 1962), 15-16.

Dean, Leonard F. "Julius Caesar and Modern Criticism," English Journal, L (October, 1961), 451-56.

"Drama: Julius Caesar," Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 153-92.

"Duty v. Conscience: A Man for All Seasons," Time, LXXVII (December 1, 1961), 64.

French, Richard. "Student Recommendations for Teaching Shakespeare in High School, "English Journal, LVII (March, 1968), 350-55.

Greene, Gordon J. "Motivating Students to Study Shakespeare," English Journal, LXI (April, 1972), 504-507.

Harrison, G. B. "The Teaching of Shakespeare," English Journal, LII (September, 1963), 411-19.

Hewes, Henry. "Broadway Postscripts: Mostly Seasoning," Saturday Review, XLIV (December 16, 1961), 27. (A Man for All Seasons)

Hewes, Henry. "Broadway Postscripts: New Statesmen," Saturday Review, XLV (September 15, 1962), 27. (A Man for All Seasons)

Kibner, Irving. Julius Caesar: An Outline Guide to the Play. New York: Barnes and Noble, 1964.

Schuster, Edgar H. "Discovering Theme and Structure in the Novel," English Journal, LII (October, 1963) 506-11.

Shakespeare, William. Julius Caesar: With the Famous Temple Notes. New York: Grosset and Dunlap, 1909.

"Stirring Salute to Valor," Life, LII (January 12, 1962), 55-7, 60. (A Man for All Seasons)

Trusty, Shirley. "Teaching Drama the Way It Is," English Journal, LVII (November, 1968), 1187-92.

Twentieth Century Interpretations of Julius Caesar, ed. Leonard F. Dean. Englewood Cliffs, New Jersey: Prentice-Hall, 1968.

Warren, Robert Penn. All the King's Men: With a New Introduction by the Author. New York: The Modern Library/Random House, 1953.

"Unit IV: Julius Caesar," Exploring Life Through Literature (Teacher's Resource Book). Glenview, Illinois: Scott, Foresman and Company, 1965, pp. 118-41.

Margaret Strauss
Roselle Myers

Phase III

A PERSONAL CODE

Rationale

Man's search for a personal code in the midst of the nation's industrial and urban revolution often causes him to develop a materialistic and mechanistic philosophy. To avoid the disillusionment and cynicism so often resulting from the pursuit of material success--an integral factor in the American Dream--it is essential that he develop a personal code of moral ethics and that he become aware of the falsity of certain values promulgated for the achievement of such success.

> Synopsis. This course is designed as a study of man's search for a personal code to live by as he tries to understand himself and others. Themes such as growing up, integrity and social conscience, personal values versus values in our society, and codes of ethics will be explored through such works as A Separate Peace, The Ox-Bow Incident, The Winslow Boy, and A Man Called Peter, as well as selected poems and short stories.

Concept

Read at a mature level, literature related to the ethics of others can develop in the student significant and lasting values to serve as guidelines in his life.

Attainment Goals

The student should be able to

1. Relate ideas in literature to his own life.
2. Develop a sense of ethic and humanitarianism.
3. Demonstrate that with personal rights goes responsibility.
4. Appreciate the worth and dignity of each individual.

5. Discover those values which give meaning to his existence.

6. Gain an appreciation of literature as a reflection of cultural influence, characteristics of people, geography of nations, and philosophies of each group.

7. Analyze objectively his own personal code.

Basic Study

The study concentrates not only on the thematic approach of man's effort to establish a personal code with relation to society as well as to himself, but also on a representation of the various genres: novel, short story, drama, poetry and biography. The thematic approach and the characteristics of each genre serve as a point of departure for composition types and techniques: the personal essay, the character analysis and the argumentation.

Materials

Texts (Selected)

From Literature IV (adopted text)

Knowles, A Separate Peace

Rattigan, The Winslow Boy (Dramatists Publishing Company)
Clark, The Ox-Bow Incident (NAL)
Marshall, A Man Called Peter (Revell)
Conrad, The Secret Sharer (NAL)

From The United States in Literature (adopted text)

Frost, "Out, Out--"
"Stopping by Woods on a Snowy Evening"
"Nothing Gold Can Stay"
"Fire and Ice"
"To a Young Wretch"
"The Death of the Hired Man"
"Mending Wall"
Teasdale, "Spring Night"
Benét, "Carol: New Style"
"Robert E. Lee"
"The Devil and Daniel Webster"
Stuart, "Country Schoolmaster"
Packer, "Giving, Getting"

From Adventures in American Literature

Benet, "The Mountain Whippoorwill"
Canfield, "Nothing Ever Happens"
Childers, "The Boy Who Was Traded for a Horse"

Audiovisual

Films

Bartleby (Media Center)

Filmstrips with Sound

Stopping by the Woods of Mr. Frost (Klise)

Recordings

"Robert Frost Reads the Poems of Robert Frost" (Decca)
"Robert Frost Reads His Poetry" (Caedmon)
"Death of the Hired Man" (Many Voices 5)
"The Long Hill" (Many Voices 5)
"The Mountain Whippoorwill" (Many Voices 5)
"John Knowles Reading from A Separate Peace" (CMS)

Suggested Approaches and Procedures

Have students orally or in writing discuss the conflict theme of The Ox-Bow Incident: "When, if ever, can men be justified in taking the law into their own hands?" Include questions such as, What is "law"? Is it the best device men have yet found for insuring justice in society as we know it? If legal procedures are slow and judges are corrupt, and the two working together are likely to result in injustice, what then?

Discuss other related themes:

The relationship between power and virtue, power and justice
What happens to men when they are merged into a group

Discuss whether or not "lynch law" is the simpliest name for the theme of Clark's novel.

Present to the students "The Archer-Shee Case" by Woolcott (either by reading or individual copies). Ask students to draw parallels between the incidents as they really happened and as the author has them happen. Discuss the changes the author made in order to present the story in dramatic form.

Have student to evaluate "words to live by" spoken by authors and other significant people. Ask them to evaluate in the frame of their own personal code. Some students may wish to find additional "words to live by."

After students read "Nothing Ever Happens," build a class discussion around other thoughtful deeds that "snowball," such as extending courtesies in driving.

In teaching A Separate Peace, the teacher is referred to the excellent approaches and procedures in Teacher's Guide to Literature IV, pp. 135-52. In addition, and in order to relate the study directly to the theme of the course, the following suggestions are offered:

Trace the development of Gene's personal code as revealed in his changing attitudes toward Phineas and ultimately in his attitude toward himself. This activity may begin in class or group discussion and culminate in writing an essay.

Discuss the elements of Phineas' code and determine whether they reveal a romantic or a realistic view of life.

Discuss Leper's personal code as revealed in his attitudes toward nature, toward Gene's guilt, and toward war.

Near the end of the course, lead a provocative discussion in which students compare and contrast the personal codes of the various characters studied, giving attention in each case to the source of the code and the way in which it is developed.

Ultimately, give a composition assignment in which each student writes a letter to himself about his own personal code, relating at least some elements to his reading; thus the student will be required to crystalize his own thinking about codes.

Teacher Resources

Barek, Ernest. Code of Life. New York: Columbia University Press, 1965.

Barker, Myrtie. I Am Only One. New York: Bobbs-Merrill, 1963.

"Comparative Study of Stalky & Co. and A Separate Peace, A," 12000 Students and Their English Teachers. Princeton: College Entrance Examination Board, 1969, pp. 51-64.

Devine, Joseph. "The Truth about A Separate Peace," English Journal, LVIII (April, 1969), 519-20.

Ellis, James. "A Separate Peace: The Fall from Innocence," English Journal, LIII (May, 1964), 313-18.

Greiling, Franziska. "The Theme of Freedom in A Separate Peace," English Journal, LV (December, 1967), 1269-72.

Harris, Thomas O. I'm OK; You're OK. New York: Harper Row, 1969.

Houghton, Donald E. "The Failure of Speech in The Ox-Bow Incident," English Journal, LIX (December, 1970), 1245-51.

Nageling, Marvin E. "A Separate Peace: Meaning and Myth," English Journal, LVIII (December, 1969), 1322-29.

"Novel: A Separate Peace," Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 135-52.

"Novel: The Ox-Bow Incident," Literature V (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 71-116.

"Novel: The Secret Sharer," Literature V (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 54-69.

Woolcott, Alexander. "The Archer-Shee Case," Types of Literature (Teacher's Handbook and Key). Boston: Ginn and Company, 1967, pp. 113-23. (The Winslow Boy)

Audrey Adams
. R. Bickley

Phase III

THE BIBLE AS LITERATURE

Rationale

This course is designed to portray the Bible as a living piece of literature and to show the far-reaching effects the Bible itself had on writers of English-language literature. Probably no other single book has had so great an influence on English prose style as has the King James Version; therefore, a study of the style of this particular translation would be in order for those who have an interest in English prose-style literature.

Although the Revised Standard Version is said by some scholars to be a more accurate translation from the original Greek and Hebrew manuscripts, this course will be largely concerned with the Authorized, or King James Version, because of its impact on literary heritage.

The scope of this course is intended to include the following: narrative; didacticism; dramatic action; lyric poetry; argumentation. Also included will be the study of such stylistic features as analogy, antithesis, imagery, rhetorical questions, irony, and the apostrophe.

This course is intended to be just what the title indicates: a study of the Bible as a work of literary principles. There should be no effort whatsoever on the part of the teacher or the student toward attaching any particular doctrinal interpretation to any of the passages studied.

It is hoped that the student will benefit from having taken the course, and although there should be no effort made to impose upon him any particular doctrine, perhaps he will become more aware of what he does believe. Every effort should be made to keep the study objective. The primary concern of this course is literary, not theological.

Synopsis. This course is designed to show the English Bible as a force of influence on our written language. Studies will be made of narratives, argumentation, didactic essays, and lyric poetry. Considerable attention will be focused on figurative language, especially those examples of imagery which have become an integral part of our everyday language. The approach will be strictly objective. there will be no effort whatsoever, on the part of either teacher or student, toward making any sort of doctrinal interpretation.

Concept

From an objective, rather than a theological viewpoint, the Bible can be studied for its examples of conventional literary forms.

Attainment Goals

The student should be able to

1. Recognize and appreciate figurative language.
2. Realize the impact of the Bible on the language through recognition of the vast numbers of Biblical allusions.
3. Become aware that moralistic teachings of the Bible impose restrictions on the scope and quality of literary selections.
4. Enlarge reading vocabularies through exposure to archaic and obsolete words and expressions.
5. Recognize cause and effect relationships.
6. Recognize the Bible as a work of literary principles.

Basic Study

Analysis of the short story

Plot elements (Joseph and his brothers: Genesis 37-46)
Character portrayal (Ruth and Naomi: Book of Ruth)
Melodramatic action (Esther, Haman, Mordecai: Book of Esther)
Hero story (Samson: Judges 13-16)
Setting (Ruth in the land of Moab: Book of Ruth; Esther in the land of Persia: Book of Esther)

Lyric poetry

Content

Praise
Thanksgiving
Supplication
Rejoicing
Love and adoration
Example: Psalms

Form

Absence of rhyme
Rhymetic free verse
Thought rhyme through repetition and contrast

Wisdom and philosophy

Argumentation and reasoning (Book of Job)
Pessimism (Ecclesiastes)
Hope and trust (Psalms)

Essays

Character portrayal (Proverbs 31:10-31)
Commentary on attitudes (I Corinthians 13)
Description (Job 41)
Exposition (I Kings 5-6; Genesis 6)

Figurative language

Reasoning by analogy in the Parables
Extensive use of metaphors, similes, and personification

Miscellaneous literary forms

Letters (Book of Philemon)
Speeches (Matthew 5,6,7; Acts 22; Deuteronomy 31)
Songs (Deuteronomy 32; Exodus 15; Judges 5)
Incidents depicting national history (Joshua, Judges, I and II Kings)
Prayers (I Samuel 1-2; Psalms; Matthew 6:9-13)

Stylistic features to be noted throughout readings

Parallel construction
Rhetorical repetitions
"So-called Biblical expressions"--terminology
Balanced structure

Materials

Text

Capps, The Bible as Literature (McGraw-Hill)

References

King James Version of the Bible
Bible dictionary
Bible concordance
Bible atlas
Hurlbut, Story of the Bible (Pyramid Publications)
Tenney, Pictorial Bible Dictionary (Zondervan)

Audiovisual

Filmstrips

The World's Great Religions: Part V, Judaism (Life)
The World's Great Religions: Part VI, Christianity (Life)

Recordings

"God's Trombones," (Decca)

Suggested Approaches and Procedures

Groups students for study of different aspects of the subject according to a given outline. Follow with panel discussions to present findings and evaluations.

Compile a list of Biblical expressions carried over into present language, giving source, location, context, and present-day meanings. (Examples: to go the extra mile, a Jezebel; a Samson; having a cross to bear; a Jonah; a Judas.)

Students write an essay on one of the following:

Character portrayal
Commentary on attitude
Description
Exposition

Students read orally samples of the following:

Speeches
Songs
Prayers
Letters

Dramatize incidents from Biblical narratives.

Do research concerning the influence of the Bible on literature, citing specific example.

Teacher Resources

Boles, Donald Edward. The Bible, Religion, and the Public Schools. Ames, Iowa: Iowa State University Press, 1963.

Burrows, Millar. The Dead Sea Scrolls. New York: Viking Press, 1960.

Capps, Alton C. "A Realistic Approach to Biblical Literature," English Journal, LVIII (February, 1969), 230-235.

Hogan, Robert F. "The Bible in the English Program," English Journal, LIV (September, 1965), 488-94.

Kraeling, Emil G. Bible Atlas. New York: Rand McNally, 1952.

Unger, Merrill F. Archaeology and the New Testament. Grand Rapids, Michigan: Zondervan Publishing House, 1962.

Warsaw, Thayer S. "Studying the Bible in the Public Schools," English Journal, LIII (February, 1964), 91-100.

Whitney, John R. and Susan W. Howe. Religious Literature of the West. Minneapolis: Augsburg Publishing House, 1971.

Shirley Wright
Natalie Huckabee
Frank C. Lasater

CONCEPTS IN LANGUAGE AND COMPOSITION IV

Rationale

President Kennedy, in his message to the Annual Convention of the National Council of Teachers of English in Philadelphia in 1961, said that "never before in our history has there been such a flow of words and such a lack of communication." His words are truer now than at the time he spoke them because it is more important today than ever before that a person be able to establish a rapport with his reader or listener.

The art of communicating effectively in language is a unified art. Writing is hard work because effective writing reflects clear and logical thinking, and clear and logical thinking is not easy. But the student does make progress. The problems that trouble him in Phase IV are considerably more complex than those of Phases II and III. Total rhetoric has been taught through the years, and Concepts IV takes the pieces of rhetoric--substance, structure, style, purpose, audience--and puts them together to form one entire purpose: effective communication.

> Synopsis. This Concepts course is designed for the advanced student who wishes to discover his weaknesses in speaking and writing and to eliminate them as far as possible. The 500-word theme written from a thesis statement and emphasizing transition, point of view, parallel structure, proof-reading, and revision is stressed. (The research paper is not included.) Semantics, history of the English language, dialects, and levels of usage are included. Expression by means of film may be a part of this course.

Concept

A student's most reliable guide to effective communication is the know-

ledge of the major concepts of language and composition.

Attainment Goals

The student should be able to

1. Give oral and written evidence of recognition of the different levels of usage and appropriateness of each.
2. Trace the major development of the language from the Anglo-Saxon to the modern time.
3. Demonstrate through writing and speaking their understanding of the way the language changes.
4. Write 500-word themes from theses sentences.
5. Use transitional words, phrases, sentences and paragraphs.
6. Make two-level topic outlines.
7. Utilize variety, clarity, and grace as end results of a study in practical or applied grammar.
8. Recognize and use parallel structure and consistent point of view.
9. Develop the habit of inquiry concerning the constantly changing language.

Basic Study

History and structure of the English language
Style: diction and tone; sentence quality
Persuasive essay
Literary essay
Transitional words, phrases, sentences, and paragraphs
Semantics
Major American and selected British dialects
Thesis sentence
Levels of usage
500-word theme
Parallel structure
Outlining
Thesaurus
Point of view

Materials

Basic Text

<u>English 12: Composition and Language</u> (adopted text)

Supplementary Texts

Glatthorn, Allan A. and Harold Fleming. Composition: Models and Exercises 11.
Guth, Hans P. and Edgar H. Schuster. American English Today 12.
Kitzhaber, Annabel, et al. Language/Rhetoric VI.
Malstrom, Jean and Annabel Ashley. Dialects USA.
Schneider, John L. Reasoning and Argument.
Stageberg, Norman C. and Wallace L. Anderson. Readings on Semantics.
Studies in American Dialects, Grade 11. (Mimeographed)

Audiovisuals

Filmstrips with Sound

Fresh Perspectives in Composition: Developing Concrete Details and Revising the Composition (Eye Gate)
Speaking of Language (Guidance Associates)

Recordings

"Culture, Class, and Language Variety" (Recording of three dialect speakers. NCTE)
"Our Changing Language" (McGraw-Hill)
"A Sad Short Story about the Indecisive Rat" (TEA)
"Americans Speaking" (NCTE)

Suggested Approaches and Procedures

Have groups of three to five students research, discuss, and present to the class examples of emotive, ritualistic, informative, and poetic language.

Design an exercise based on the use of the dictionary and the thesaurus, comparing the emphasis on denotation in one and connotation in the other; for example, "woman," "house," "speak," "live."

Have students take a map of their state and try to determine the origin of the names of rivers, mountains, cities, etc.

Direct students to compile a dictionary on loan words, space words, or words dealing with the field of students' interests.

Show students how to make a topic outline.

Teach students how to develop a thesis sentence and write a theme from the thesis with emphasis on arrangement of details in the logical order

of climax, of general to specific, of cause to effect, of effect to cause, of utility, of the dominant impression, and of psychological effect.

Teach students that almost any subject--a person, an organization, a language, a piece of literature--can be analyzed and that analysis involves a breakdown into parts which in turn presents problems of organization.

Students will read and analyze an essay as a model for their own attempts at writing essays.

Assign a persuasive essay. Then have the student present his essay to a group to determine if it might move someone to action.

Let students work as individuals or in groups on an audiovisual theme on a subject dealing with language. Appropriate background music and pictures may be used. Narration may be oral or recorded.

Have students write a paragraph from a particular point of view; then have them rewrite from another point of view.

Help students individually to eliminate errors in mechanics.

Teacher Resources

History

Houghton, Donald E. "Humor as a Factor in Language Change," English Journal, LVI (November, 1967), 1182-84.

Jesperson, Otto. Growth and Structure of the English Language. New York: Macmillan Company, 1968.

Nist, John. A Structural History of English. New York: St. Martin's Press, 1966.

Dialects

Allen, Harold B. Readings in Applied English Linguistics. New York: Appleton-Century-Crofts, 1964.

Cassidy, Frederick G. "Collecting the Lexicon of America's Regional English," The Promise of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1970, pp. 99-114.

Fitzhugh, Kirby. "Old English Survival in Mountain Speech," English Journal, LVII (November, 1969), 1224-27.

Griffin, Dorothy M. "Dialects and Democracy," English Journal, LIX (April, 1970), 551-58.

Shuy, Roger W. Discovering American Dialects. Champaign, Illinois: National Council of Teachers of English, 1967.

Usage

Allen, Harold B. "Porro Unum Est Necessarium," The Hues of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1969, pp. 91-109.

_____. Readings in Applied English Linguistics. New York: Appleton-Century-Crofts, 1964.

Essays on Language and Usage, ed. Leonard F. Dean and Kenneth G. Wilson. Fair Lawn, New Jersey: Oxford University Press, 1963.

Muller, Herbert J. "Good English," The Uses of English. Dallas: Holt, Rinehart and Winston, Inc., 1967, pp. 55-74.

Perrin, Porter G. Writer's Guide and Index to English. Chicago: Scott, Foresman and Company, 1959. (Discusses levels of usage.)

Pooley, Robert C. Teaching English Usage. New York: Appleton-Century-Crofts, 1946.

_____. "Teaching English Usage Today and Tomorrow," English Journal, LVI (May, 1967), 742-46.

Composition

Baker, Sheridan. The Practical Stylist. New York: Thomas Y. Crowell Company, 1962.

Blau, Harold. "Written Composition and Oral Discourse," English Journal, LVII (March, 1968), 369-71.

Christensen, Francis, et al. The Sentence and the Paragraph. Reprints from College Composition and Communication and College English, Champaign, Illinois: National Council of Teachers of English, 1966.

Christensen, Francis. "Problem of Defining a Mature Style," English Journal, LVII (April, 1968), 572-79.

Commission on English. 12,000 Students and Their English Teachers. Princeton, New Jersey: College Entrance Examination Board, 1968, pp. 321-89.

D'Angelo, Frank J. "The New Rhetoric," The Growing Edges of English, ed. Charles Suhor, et al. Champaign, Illinois: National Council of Teachers of English, 1968, pp. 92-102.

Di Biasio, Guy. "Brainstorming: Facilitating Writing and Developing Creative Potential," Humanizing English: Do Not Fold, Spindle, or Mutilate, ed. Edward R. Fagan, et al. Champaign, Illinois: National Council of Teachers of English, 1970, pp. 32-35.

Draper, Arthur G. "Teach the Process of Writing," English Journal, LVIII (February, 1969), 245-48.

Emig, Janet. The Composing Process of Twelfth Graders. Champaign, Illinois: National Council of Teachers of English, 1971.

Finder, Morris. "Reading and Writing Exposition and Argument: The Skills and Their Relationships," English Journal, LX (May, 1971), 615-20.

Gibson, Walker. "Composition as the Center of the Intellectual Life," The Hues of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1969, pp. 73-90.

Godshalk, Fred I., et al. The Measurement of Writing Ability. Princeton, New Jersey: College Entrance Examination Board, 1966.

Hamilian, Leo. "The Visible Voice: An Approach to Writing," English Journal, LIX (February, 1970), 227-30.

Jacobs, Roderick A. "Transformations, Style, and the Writing Experience," English Journal, LX (April, 1971), 481-84.

Johnston Lois J. "Proofreading - A Student Responsibility," English Journal, LVI (December, 1967), 1223-24.

Judy, Stephen. "The Search for Structures in the Teaching of Composition," English Journal, LIX (February, 1970), 213-18, 26.

Lazarus, Arnold and Marie Plotka. "Teaching Interpretive Expository Writing," English Journal, LVII (January 1968). 59-64.

McCrimmon, James M. "Writing as a Way of Knowing," The Promise of English: NCTE Distinguished Lectures. Champaign, Illinois: National Council of Teachers of English, 1970. pp. 115-30.

Mellon, John C. Transformational Sentence-Combining: A Method of Enhancing the Development of Syntactic Fluency in English Composition. Champaign, Illinois: National Council of Teachers of English, 1969.

Muller, Herbert J. "Writing and Talking," The Uses of English. Dallas: Holt, Rinehart and Winston, Inc., 1967, pp. 95-112.

Norton, James H. "Teaching Expository Writing," English Journal, LVI (October, 1967), 1015-19.

Poteet, G. Howard. "Film as Language: Its Introduction into a High School Curriculum," English Journal, LVII (November, 1968), 1182-86.

Rhetoric: Theories of Application, ed. Robert M. Gorrell. Papers Presented at 1965 Convention of NCTE. Champaign, Illinois: National Council of Teachers of English 1967.

Salomon, Louis B. "You'd Better Believe It's Loaded," English Journal, LX (March, 1971), 353-58.

Schiff, Lillian. "Showing the Average Student How to Write--Again," English Journal, LVI (January, 1967), 118-20.

Squire, James R. and Roger K. Applebee. "The Teaching of Writing," Teaching of English in the United Kingdom. Champaign, Illinois: National Council of Teachers of English, 1969, pp. 118-53.

Van Dyk, Howard A. "Teach Revision - It Works!" English Journal, LVI (May, 1967), 736-38.

Weingartner, Charles. "Semantics: What and Why," English Journal, LVIII (November, 1969), 1214-19.

Natalie Huckabee
Frank C. Lasater

Phase IV

SEARCH FOR IDENTITY

Rationale

Growing up, meeting challenges, and finding himself in his complex world are universal problems for the student. As he sees how authors allow their characters to succeed or fail in their search for solutions, he may be able to understand and accept himself and others. Being an individual, and being assured that he is, the student can securely develop his own philosophies on life.

Purely American philosophies bloomed as a result of personal struggles of Americans who met challenges in the making of their nation. Controversial in their time, Emerson and Thoreau have emerged as great voices of the independent spirit even of our day. Idealistic in their approach, they cause the reader to reevaluate his thinking and behavior in an effort to plunge more deeply into his search for identity. In this search he comes to realize with Emerson that "Nothing can bring you peace but yourself" and to agree with Thoreau that "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

Synopsis. Plans for this course include a study of the philosophies of Emerson and Thoreau and the personal struggles found in such masterpieces as Our Town, Huckleberry Finn, Spoon River Anthology, and The Glass Menagerie. Universal problems including growing up, meeting challenges, and facing death are treated. Parallels between the ideas of the authors are drawn. Class discussions are centered on the student's observations and ideas presented in the readings.

Concept

Studying the philosophies of great Americans and reading of the personal struggles of individuals in poetry, essays, short stories and novels, the student should develop a healthy impulse and a strong response to conflicts in his own life.

Attainment Goals

The student should be able to

1. Trace independence as a principle aspect of the American character.
2. Point out the ideals of self-reliance, ambition, humanitarianism, and social reform found in the readings.
3. Identify characters and actions from an assigned number of stories and poems.
4. Relate "Civil Disobedience" to Ghandi and Martin Luther King.
5. Relate Thoreau's attempt to seek his identity in Walden Pond to the attempt of people of the modern day to find themselves in such things as camping, fishing, and hunting.
6. Gain a sensitivity from reading The Glass Menagerie of inferiorty complexes caused by defects.

Basic Study

The literature in this course is studied to show the student the importance of the individual. The study will include Our Town, The Glass Menagerie, the essays of Emerson and Thoreau, the poetry of Robinson and Millay, The Adventures of Huckleberry Finn, and selected poems from Spoon River Anthology, all of which emphasize the theme.

Essays based on the philosophies of the authors studied, essays expanding quotations, and precis writing of poetry and prose will be emphasized in the composition.

Materials

Texts

From The United States in Literature (adopted text)

"America's Golden Day"
"Henry David Thoreau"
Thoreau, "The Battle of the Ants"
"Why I Went to the Woods"
"My House by Walden Pond"
From Civil Disobedience
Emerson, "Self-Reliance"
"The Snowstorm"
"Each and All"
Robinson, "Miniver Cheevy"
"Richard Cory"
"Cliff Klingenhagen"
Millay, "Not in a Silver Casket Cool With Pearls"
"Euclid Alone Has Looked on Beauty Bare"
Williams, The Glass Menagerie

From Adventures in American Literature

"New England's Golden Day"
Emerson, "The Concord Hymn"
"Compensation"
"Forbearance"
"Voluntaries III"
"Gifts"
"Selections from Other Emerson Essays"
"Famous Quotations from Emerson"
Thoreau, From Walden
Robinson, "Oh for a Poet"
"An Old Story"
"The Master"
Millay, "God's World"
"The Spring and Fall"
"Lament"
"Dirge Without Music"
"On Hearing a Symphony of Beethoven"
"Renascence"
Stuart, "Split Cherry Tree"
"Modern Drama"

Masters, Spoon River Anthology (mimeographed)
Twain, The Adventures of Huckleberry Finn (Lancer)
McKinney, A Different Drummer (Samuel French, Inc.)
Potok, The Chosen (Fawcett World)
Knowles, The Paragon (Bantam)

Audiovisual

Films

Our Town (Region IV)
Huckleberry Finn (Region IV)
Mark Twain's America (Region IV)

Filmstrips with Sound

An Interview with Henry David Thoreau (Scott, Foresman & Company)
Concord: A Nation's Conscience (Harcourt, Brace & World)
Threefold Gospel of Walden Pond (Klise)
The Huckleberry Captain (Klise)

Filmstrips

Great Writers of the United States: Ralph Waldo Emerson
(Pathescope Educational Films, Inc.)
Great Writers of the United States: Henry David Thoreau
(Pathescope Educational Films, Inc.

Recordings

"Spoon River Anthology" (Caedmon)
"Mark Twain Tonight" (Columbia)
"The Glass Menagerie" (Caedmon)

Suggested Approaches and Procedures

Students are placed in groups of 3 or 4. Each group is assigned one of the following to present to the rest of the class for discussion, such as

"Civil Disobedience"
"Nature"
"Manners"
"Friendship"
"Compensation"
"Self Reliance"

Students are assigned research on transcendentalism to present to the rest of the class.

Assign parts for the reading of Our Town and The Glass Menagerie.

Assign compositions comparing Masters' view of life and death in Spoon River Anthology with Wilder's view of life and death in Our Town.

Students will write original epitaphs either individually or in groups.

Students are placed in groups of 3 or 4 to present discussion of the conflicts in Huckleberry Finn.

Present to the class an oral report or write a paper that shows how at least one author stressed the worth and dignity of the individual.

Write an epitaph on an American figure such as Huey P. Long in the style of Masters' Spoon River.

Teacher Resources

Bluefarb, Sam. "The Glass Menagerie: Three Visions of Time," College English, XXIV (April, 1963), 513-18.

Clifton, Linda J. "The Two Corys: A Sample of Inductive Teaching," English Journal, LVIII (March, 1969), 414-15.

Cummings, Sherwood. "What's in Huckleberry Finn?" English Journal, L (January, 1961), 1-8.

Gibson, Donald B. "Mark Twain's Jim in the Classroom," English Journal, LVII (February, 1968), 196-99.

"Individual and the State, The: Civil Disobedience," Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart, Winston, Inc., 1970, pp. 50-56.

Mark Twain's Huckleberry Finn: Problems in American Civilization, ed. Barry A. Marks. Boston: D. C. Heath and Company, 1959.

Rinzler, Elsie A. "Thoreau: The Medium and His Message," English Journal, LVII (November, 1968), 1138-39.

"Supplemental Novels: The Adventures of Huckleberry Finn," Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 204-27.

"Tennessee Williams: The Glass Menagerie," 12000 Students and Their English Teachers. Princeton: College Entrance Examination Board, 1968, pp. 243-49.

Jane Mitcham
Frank Lasater
Shirley Wright

SEMINAR IN IDEAS

Rationale

Intellectual growth and willingness to engage in research are true indications of a scholar; therefore, to seek the truth to discover many sides of a question is the basis for answers to almost all problems.

Open discussion and the questioning of resource people on various subjects enlightens and provides an atmosphere which encourages uninhibited expression of opinions. This helps to formulate valid opinions, to interpret and evaluate readings, and to pursue topics of high interest.

Synopsis. Seminar in Ideas is planned for self-motivated students who will choose subjects to be studied which may include philosophy, psychology, and moral or social problems. The majority of the study will be based on current issues; however, older essays that deal with pertinent topics may be included. The students will participate in discussions, write papers, and read books and articles related to the subject. The students may have the benefit of working with and listening to such resource people as school board members, policemen, lawyers, ministers, and business men. The teacher will serve primarily as a discussion leader, an adviser, and an observer.

Concept

Since students are constantly attempting to interpret and to make valid evaluations, research and discussion serve as a means of discovering and exchanging information and ideas.

Attainment Goals

The student should be able to

1. Show through oral or written composition that he has developed an understanding and tolerance for opposing opinions.

2. Develop fully an area of social, economic, philosophical, religious or moral question through extensive research.

3. Take a problem or a question and show how it can be approached through various points of view.

4. Interpret and evaluate his findings.

5. Work with the members of a group that present conflicting opinions.

6. Organize research material for presentation.

Basic Study

Essays related to social, philosophical, psychological, or moral problems
Oral reports
Discussions
Community points of view
End of Year Examination Grade 12, Questions 2 and 3

Materials

Texts

Of This Time: Twenty-seven Essays, ed. Hardy and Slate. (Addison-Wesley
Edge of Awareness: 25 Contemporary Essays, ed. Hoopes and Peck. (Dell)

Audiovisual

Filmstrips with Sound

American Civilization and Man's Search for Glory (EDC)
American Civilization and Man's Pursuit of Human Rights (EDC)
American Civilization and Man's Dream of Empire (EDC)
American Civilization and Man's Quest for Wealth (EDC)
American Civilization and Man's Reach for Power (EDC)
American Civilization and Man's Leadership in the World (EDC)
The Now Generation: Are They Changing Society? (EDC)

Slides with Sound

Art with a Message: Protest and Propaganda (Center for Humanities)

Suggested Approaches and Procedures

Present basic philosophies of renowned men such as Plato, Socrates, Aristotle, Descartes, Kant, Spinoza, and Rosseau.

Assign to students, in groups of three to five, research topics as philosophical, moral, religious, economic, psychological, or political problems, using as a basis the audiovisual materials listed in this course. After students have presented their findings, have them lead the class in open discussion.

Invite resource people to substantiate or refute accepted public opinion.

Assign a topic that has two definite opinions and assign students to the group that opposes their own personal viewpoint in order to show them the argumentation that would be used by the opposing side.

Do a written analytical interpretation of a philosophical essay.

Assign Questions 2 and 3, Grade 12, from End of Year Examinations based on assigned essays from the text. Discuss.

Teacher Resources

Blackham, Harold J. Reality, Man and Existence. New York: Bantam Books, Books, Inc. *

Frankl, Viktor E. Man's Search for Meaning. New York: Bantam Books, Inc.

Goodman, Paul. Growing Up Absurd. Westminister: Random House, Inc.

Hoffer, Eric. The True Believer. New York: New American Library, Inc.

Kelley, Earl C. In Defense of Youth. Englewood Cliffs: Prentice-Hall, Inc.

More, Thomas. Utopia. New York: Washington Square Press.

Plato. The Republic. Bridgeport: Airmont Publishing Co., Inc.

Riesman, David, et al. The Lonely Crowd. New Haven: Yale University Press.

Rossiter, Clinton. Conservatism in America. Westminister: Random House, Inc.

Smith, Huston. The Religions of Man. New York: Harper and Row Publishers.

Stormer, John A. None Dare Call It Treason. Florissant: Liberty Bell Press, 1964.

*Dates unavailable

Mary Martha Barnett
Mary Louise Jones
Joanna Middleton
Margaret Montgomery
Mary Elizabeth Wilbanks

Phase IV

HUMANITIES

Rationale

This course is designed to help the student experience the interrelatedness of the creative arts. Painting, sculpture, architecture, literature, music, and the dance are presented as different languages that express similar ideas and aspirations. Another theme that is emphasized is the importance of the artist being the inevitable reflection of his own time." The humanities should seek, above all, to dramatize to students the color, variety, and vitality of man's world. The student should gain a better perspective of the present to understand his own future.

> Synopsis. The people of ancient Athens, Renaissance Florence, and modern New York made great contributions to the human condition. This course is especially designed for the student who is beginning a quest which should last a life time--the search for personal answers to the great philosophic questions which give meaning to life.

Concept

Examining past and present cultures in their varied media of expression help to formulate a personal system of values.

Attainment Goals

The student should be able to

1. Reveal individual feelings about what purposes one's own education ought to serve.
2. Identify attitudes about ideal relationships between men and women.
3. Develop criteria for judging happiness.

4. Recognize the need for one to participate in political life.

5. Determine how much responsibility the community should assume for the total well-being of its citizens, particularly in terms of the specific aspects of life in which it should intervene.

6. Clarify and qualify conceptions of the value of individualism.

7. Compare opinions about the degree to which activism should be valued over contemplation and under what circumstances should each be valued.

8. Determine whether or not Renaissance values of the good life and the good man are appropriate for modern young people.

9. Develop criteria for judging works of art.

10. Evaluate reasons for accepting reality or striving for ideals.

11. Identify aspects of beauty in everyday existence.

12. Evaluate attitude and behavior that enable men to relate to each other as fellow human beings rather than as stereotyped images.

13. Decide which of several ways of allocating resources should be preferred as instrumental to the good life and the good society.

14. Recognize the problems facing the government of modern cities as it attempts to promote a good society.

Basic Study

Students explore major artistic achievements, such as paintings, sculpture, architecture, literature, and music in tracing the development of our Western Culture.

Creative expression in a visual art, research projects, formal writing, creative writing, reading selections from the text, and audience presentations are a major part of this course. Studies are made of the artistic achievements from the golden age of Athens in the fifth century B. C. through the Renaissance to twentieth century New York.

Materials

Text

The Humanities in Three Cities: An Inquiry Approach, ed. Edwin Fenton and John M. Good (Holt, Rinehart and Winston, Inc.)

Audiovisual

Filmstrips with Sound

Art and Man 1971-72 (Scholastic Magazine, Inc.)
The Humanities in Three Cities: An Inquiry Approach (Holt, Rinehart and Winston, Inc.)
Ancient Rome: The Age and Its Art (Warren Schloat Productions)
What Is Drama? An Introduction and A Discussion with Paddy Chayefsky (Guidance Associates)
Our Heritage from Ancient Greece (Guidance Associates)
Humanities: The Age of Dante and Giotto (Guidance Associates)
Humanities: The Renaissence in Florence (Guidance Associates)
Humanities: The Age of Leonardo and Michelangelo (Guidance Associates)

Filmstrips

The Book of Art Filmstrips (Grolier Educational Corp.)
The Drama of People, Come to Your Senses (Scholastic Book Service)
Michelangelo: The Sistine Chapel (Life)
The World's Great Religions (Life)

Hinduism
Buddhism
Confucianism
Islam
Christianity
Judaism

Pictures (Magazines)

"Art and Man 1971-72" (Scholastic Magazine, Inc.)

Suggested Approaches and Procedures

Students are placed in groups of five or six. Students are to study, research, and report on:

Physical aspects of the ancient city of Athens.
Athenian education, with emphasis on the complete man in balance with grace and honor.
Philosophies of Homer, Epicurus, and Socrates.

Read Antigone and organize a debate of the fundamental issue--the rights of the citizen vs. the rights of the government.

Dramatize a comparison of the Greek philosophy of the good life with present-day philosophy of the good life.

Students collect slides depicting aesthetic contributions of the Greek society. Included in this will be slides on art, architecture, sculpture, and funeral urns. A narrative with music could accompany the presentation.

Read excerpts from Plato's Republic and compare his ideas of utopia with other utopian writings and experiments of other periods.

Groups of students are given one of the following to research, study, and report on:

Florentine life
Lorenzo de'Medici
Benvenuto Cellini
Leonardo da Vinci

Read literary selections from the text that illustrate the Renaissance emphasis on humanism and scientific naturalism.

Students view slides, films, and filmstrips of paintings, sculpture, and architecture of the Renaissance.

A group of students will give a report orally on The Agony and the Ecstasy with class discussion following on the life of Michelangelo.

Students are to compare and contrast Greek democracy and modern democracy, and Machiavelli and present totalitarian societies.

Students are to prepare a list of cultural activities in the Houston area available to the public.

Students are divided into groups. Each group will take a survey of people in the community showing the time distribution of working and leisure hours.

Each student makes his own chart as to how he spends his time.

Students are to trace groups that have expressed individualism in the 20th century and their influence on society. Students can begin with the "hippies" and trace the preceding movements such as the beatniks, be-boppers, zoot-suiters, etc.

Students are divided into groups. Each group will present to the class cultural contributions of their selected minority group. These minority groups may include Black, Indian, and Chicano.

Students are to compare the changing roles of men and women in the three cities.

Students are to examine problems of modern day society through architecture, painting, drama, music, etc. Example: A change in windows illustrates a need for privacy, air-conditioning, etc., leading to lack of communication with nature.

Students are to give a visual presentation of our world today. Example: a mural or a slide show.

Students are to develop a photographic essay on things that are of value to them around their home.

Each student constructs a visual and poetic example which reflect parallel moods.

Teacher Resources

Brockett, Oscar G. History of the Theater. Boston: Allyn and Bacon, Inc., 1968.

Clark, William A. "The Humanities Program in the High School," English Journal, LI (October, 1962), 474-81, 89.

Davis, Beverly Jeanne. Chant of the Centuries: A History of the Humanities. Austin, Texas: W. S. Benson and Co., 1969.

Gavin, William F. "The Humanities Non-Expert Takes the Stand," English Journal, LVI (March, 1967), 467-68.

Geller, Robert. "What to Write About: A Return to Humanity," English Journal, LV (April, 1966), 457-60.

Gordon, Edward J. "On Teaching the Humanities," English Journal, LVIII (May, 1969), 681-87.

Humanities in Three Cities, The: An Inquiry Approach, (Humanities Handbook). ed. Edwin Fenton and John M. Good. New York: Holt, Rinehart and Winston, Inc., 1969.

Keller, Charles R. "The Wave of the Present," English Journal, LIV (March, 1965), 171-74, 84.

Kirk, Robert. "English and the Arts," English Journal, LVI (February, 1967), 229-34.

Ladensack, Carl J. "Another Awakening," English Journal, LIV (March, 1965), 185-87.

Macgowan, Kenneth and William Melnitz. The Living Stage. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955.

Peyser, Ethel and Marion Bauer. Music Through the Ages. New York: G. P. Putnam's Sons, 1946.

Reynolds, Jean. "A Look at Ann Arbor High School," English Journal, LIV (March, 1965), 188-90.

Ringler, Donald P. "Mass Media and the Humanities," English Journal, LIII (December, 1964), 674-78.

Searles, John R. "Are Humanities Programs the Answer?" English Journal, LIV (March, 1965), 175-81.

Shehan, Lawrence P. "Senior Humanities at Hanford High," English Journal, LIV (December, 1965), 836-38.

Stern, Adele H. "Humanities: From Aeschylus to Antonioni," English Journal, LVIII (May, 1969), 676-80.

Liggin, Neal A. "Humanities: The Impact on Our School," English Journal, LIII (December, 1964), 679-80.

Wright, Edward A. Understanding Today's Theater. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.

Margaret Whalen
Ima Huston
Mary Martha Barnett

Phase IV

MAN IN THE FUTURE

Rationale

As it has already been established through writings by such authors as Jules Verne and H. G. Wells and Robert Dille of Buck Rogers fame, the creative and farseeing author can give a hint, and often facts, concerning the future.

Man has always looked ahead, and now more than ever is the desire to know something of what probably lies in the future. This generation is well aware of the mistakes that have been made in the past in several areas such as politics, environment, sociological questions; and the thinking man is determined to attempt to make the future better by profiting from his mistakes and being aware of what could take place in days to come.

Gifted writers such as Huxley and Orwell are also philosophers who can certainly give the searcher food for thought concerning the future.

Synopsis. Man has always tried to look into the future. He has called on fortunetellers, religious prophets, and other mystics to help him feel more secure as he faced the unknown ahead. More recently men of science and men with computers have projected the future.

In the last fifty years, we are told, more changes have occurred than took place in the fifty thousand years before that. Living with such an accelerated rate of change, man today more than ever before feels the need to understand what lies ahead.

This course is designed to give students an opportunity to read some of the important pieces of prophetic literature, to develop skill in interpreting it, and to evaluate it. It will include such works as Huxley's Brave New World, Orwell's 1984, Shute's On The Beach, and Toffler's Future Shock.

Concept

For the searcher and for the questioning reader, the literature concerning the future can provide a guideline for living and an awareness of the necessity for planning intelligently and systematically for tomorrow.

Attainment Goals

The student should be able to

1. Weigh ideas concerning the future with facts from the past and present.
2. Question the ability of man to prophesy the future.
3. Consider how much of the stated material could be based on prejudice, established facts and statistics, personal opinion.
4. Write on some current issue that has interest for him and predict what will occur in the future concerning that issue.
5. Discuss the success of past predictions found in older literature.
6. Demonstrate some skill in predicting the future through sound reasoning based on past and present facts and continue in growth along these lines.
7. Develop an abiding interest and curiosity in the strides man is making in many fields such as science, sociology, politics and be constantly aware of the direction of trends.
8. Consider and discuss even the more controversial or remote predictions of the future in an open-minded and rational manner.
9. Present to the class oral reports on the present developments in the areas of science and research that will eventually change our lives.
10. Show an awareness of what he can do as an individual in this rapidly changing world in order to benefit and influence the trends in the right direction.
11. Use the material at hand--books, newspapers, magazines, television--to aid him in understanding and living with future developments.
12. Analyze literature, interpret symbols, explain the author's point of view, identify the setting and determine its relative importance to the work.
13. Recognize the necessity for having stereotyped characters.
14. Point out characteristics of each author's style.

Basic Study

Literature predicting the future
Point of view and tone
Use of setting
Symbols
Themes
Plot structure
Stereotyped characters
Style
Imaginative, predictive writing

Materials

Texts

Huxley, Brave New World (Perennial Classic)
Orwell, 1984 (New American Library)
Shute, On the Beach (Bantam)
Toffler, Future Shock (Bantam)

Supplements

Short Stories (Available in classroom sets)
Bester, "Disappearing Act," Literature IV, (1969)

Bradbury, "The Smile," Voices II, (1969)

Excerpts (Mimeographed)
More, Utopia
Thoreau, Walden

Poems
Auden, "The Unknown Citizen," Literature IV, (1969)

Benet, "Nightmare No. 3," Literature IV, (1969)

Dickinson, "Much Madness," Adventures in Appreciation, (1958)

Lowell, "Our Fathers Fought for Liberty," Adventures in Appreciation, (1958)

MacLeish, "Brave New World," The United States in Literature, (1968)

Poe, "Eldorado," Adventures in Appreciation, (1958)

Tennyson, "Locksley Hall," Adventures in English Literature, (1958)

Wordsworth, "The World Is Too Much with Us," Adventures in English Literature, (1958)

Novels (Available in multiple copies from Lee and Sterling libraries)

Wells, First Men in the Moon
Verne, From the Earth to the Moon
Skinner, Walden II
Wallace, The Man
Burdick and Wheeler, Fail-Safe

Other Prophecy (Available in multiple copies from Lee and Sterling libraries)
Prophecy from The Bible as Literature, edited by Alton C. Capps
Sixteenth century prophecy: Nostradamus Sees All

Audiovisual

Filmstrips with Sound

The Threefold Gospel of Walden Pond, (Klise)

Recording

"2001 A. D."

Print and Teacher-made Slide

Da Vinci, "Mona Lisa"

Dille, Buck Rogers (A collection of comic strips available from Lee and Sterling libraries)

Suggested Approaches and Procedures

Give an overview of prophetic literature, including references to Biblican prophecy, Plato, Rousseau, Sir Thomas More, Thoreau, Jules Verne, and H. G. Wells. Have students read brief excerpts from More's Utopia and Thoreau's Walden.

Clarify these terms as they will be used in this course: prophecy, prediction, projection, utopia and negative utopia, and science-fiction, using a bulletin board display to pique curiosity and to keep terms before students for a while.

Schedule the reading and in-depth study of two or three of the basic novels by the whole class, developing a unit around each one.

Early in the term direct the reading and discussion of the first three chapters of Future Shock; thereafter, direct attention to the selected essays as they relate to the novels and other materials studied. Two or three volunteers may be asked to read all of Future Shock early in the term and continuously relate its projections to other materials as they are read. For example, some of the other materials warn of the loss of individuality as technology progresses, while Future Shock suggests that technology can make greater individuality possible.

Divide the class into five groups, each of which will choose one of the supplementary novels to read and discuss among themselves and ultimately share their findings with the class. This sharing may take the form of a report or a project.

A sixth group may voluntarily read prophetic writings from The Bible as Literature and present a report or develop a project.

Develop a brief unit around the short story selections, concluding with a presentation of "The Smile" by a group of students who arrange it for dramatic reading, possibly in semi-darkness while the slide of "Mona Lisa" is projected on the screen.

Assign the reading of the nine poems, possibly in class. Then ask nine volunteers to study one poem each in depth and present an interpretation to the class, showing how the poem is related to the general theme of the course, to a theme encountered in the reading, or in some other way to a particular work studied. Give some attention to the form, structure and other poetic devices.

Direct the writing of individual predictions in the form of essays, poems, narratives, or future autobiographies--all of which may be published in a class magazine. (Have each student turn in his paper on a ditto master.)

Arrange to keep several copies of Buck Rogers and Nostradamus Sees All on a table where students who find the time may read them for fun. Some students may be motivated to develop their own comic strip predicting the future; they may write their own predictions in imitation of the style of Nostradamus; or they may write a paper based on a thorough study of Nostradamus or Buck Rogers.

Occasionally play the recording from 2001 A. D. while students are reading or otherwise working quietly. A thorough study of this composition would be in order.

Manage in some way to end the course on a hopeful note. Surely students should not leave this course feeling they have been listening only to the prophets of doom. Instead, they should finish feeling they have gained some insight into a future that is theirs to shape as they determine to shape it.

For example, conclude the course by compiling a collection of epigrams, hopefully with at least one from each member of the class. These may take the form of rhyming couplets after the fashion of Pope, they may follow the style of Ben Franklin or Emerson, they may be futuristic proverbs, or they may be adaptations of current billboard slogans with a play on words. In any case, encourage a positive view of the future and a determination to shape it as it ought to be shaped for the betterment of mankind. These epigrams probably should be developed as the course progresses and collected as a kind of round up of personal philosophies growing out of the study.

Teacher Resources

Bellamy, Edward. Looking Backward, 2000-1887. Bronx, New York: The H. W. Wilson Company, 1888.

Bible as Literature, The. ed. Iton C. Capps. Dallas: McGraw-Hill Book Company, 1971.

*Burgess, Anthony. A Clockwork Orange. New York: W. W. Norton and Company, 1962.

Butler, Samuel. Erewhon. New York: Random House, 1955.

*Christopher, John. The Pendulum. New York: Simon and Schuster, 1968.

Drucker, Peter F. "The Surprising Seventies," Harper's Magazine, CCXLIII (September, 1971) 35-39.

*Frank, Pat. Alas, Babylon. Philadelphia: Lippincott, 1959.

Glasser, William. "The Civilized Identity Society," Saturday Review, LV (February 19, 1972), 26-31.

Hilton, James. Lost Horizon. New York: W. Morrow and Company, 1933.

*Jones, Dennis F. Colossus: The Forbin Project. New York: Berkley Publishing Company.

McLuhan, Herbert Marshall. The Medium Is the Massage. New York: Bantam Books, 1967.

*Miller, Walter. Canticle for Leibwitz. Philadelphia: Lippincott, 1959.

More, Sir Thomas. The Utopia of Sir Thomas More. Translated by Ralph Robinson. New York: St. Martin's Press, 1964.

*Reich, Charles A. The Greening of America. New York: Random House, 1970.

Schwartz, Sheila. "Science Fiction: Bridge between the Two Cultures," English Journal, LX (November, 1971) 1043-51.

"Seventies, The," Life Magazine (Special Issue), LXVIII (January 9, 1970).

"Skinner's Utopia: Panacea, or Path to Hell?" Time, XCVIII (September 20, 1971), 47-52.

Twentieth Century Interpretations of Utopia, ed. William Nelson. Englewood Cliffs, New Jersey: Prentice-Hall, 1968.

*These novels are listed because they are related in theme to the course and some of them are familiar to students, who will probably include them in the class discussion.

Natalie Huckabee
Frank C. Lasater
Ima Muston

Phases III and IV

TRANSFORMATIONAL GRAMMAR

Rationale

The advancement of scientific study has forced us to abandon many of the older commonly held concepts of language and has provided us with new principles and new assumptions which form the basis of new methods of analysis and verification. But practice has ever had a hard time running abreast of knowledge. Although William Harvey in 1628 proved that blood circulates and disproved the theory that bleeding a patient was beneficial, George Washington was bled heavily four times in one night shortly before his death in 1799. The lag in the social acceptance of linguistic advances has been nearly as great. Too long our twentieth century language has been forced into eighteenth century molds and thought processes.

Transformational grammar seeks to describe "what" we know about our language, to investigate the mysteries of the knowledge and use of language--a natural phenomenon that has been taken for granted for centuries, and to present some partial explanation of these mysteries. In attempting to arrive at these explanations, transformational grammar is really seeking to explain an important part of what makes us human.

English is a living, therefore changing, language and the study of transformational grammar is one of curiosity and discovery.

Synopsis. Transformational grammar is a scientific study of the English language as native speakers use it. It covers the surface structures of our sentences and shows the different transformations that evolve from the deep structure--the meaning of the sentence--to produce the surface structure. Since the bible of transformational grammar has not yet

been completed, it is hoped that the atmosphere of the classroom will be one of challenge and curiosity. All students who take four years of English must have one course of transformational grammar.

Concept

Using scientific principle of discovery and confirmation, transformational grammar describes the sentences of English more accurately than any other grammar available today.

Attainment Goals

The student should be able to

1. Understand that every sentence has a deep structure, where the meaning lies, and a surface structure.
2. Recognize the four skills every native speaker of a language has.
3. Understand that transformations do not change the meaning of a sentence--they rearrange things, hook things together, insert things, and delete things.
4. Draw simple trees and read the more complicated ones.
5. Recognize and be able to use a number of the major transformations known to linguistic science.
6. Discover noun phrases, verb phrases, embedded sentences, NP complements, etc., in selected sentences.
7. Show the lexical features of selected words.
8. Know major symbols used in transformational grammar.
9. Understand that all languages have in common certain characteristics called the universals of language.
10. Understand how the use of different transformations can give variety, clarity, and power to his use of language.
11. Write compositions that support the conclusions he has reached on particular investigations of the language.

Basic Study

Sentences
Deep structures
Surface structures

Transformations
Investigations of linguistic usage
Reports on findings of investigations

Materials

Texts

Ginn: English 10 Composition and Grammar (beginning with Lesson 22, Jacobs/Rosenbaum's Grammar 4)
Jacobs/Rosenbaum: Grammar 1,2,3: An Introduction to Transformational Grammar

Audiovisual

Transparencies

Visuals that accompany the Jacobs/Rosenbaum texts
Texas State Education Agency Transparencies, Grade 11

Suggested Approaches and Procedures

Place students into groups with a knowledgeable student in each group to "teach" the basics of transformational grammar.

Review Jacobs/Rosenbaum's Grammar 1 and 2.

Have students take a badly written paragraph and improve it by applying transformations, listing the transformations they applied at the bottom of the rewritten paragraph.

Keep a running list of ambiguity found in such places as signs of businesses (Buffalo Cleaners), newspaper titles, magazine articles.

Working in pairs, students can investigate certain aspects of the language and report their findings (perhaps with visuals) to the class.

Use the procedures found at the end of each lesson in Grammar 3 and English 10.

Teacher Resources

Brengelman, Fred. The English Language: An Introduction for Teachers. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1970.

Cook, Philip H. "Putting Grammar to Work: The Generative Grammar in the Generative Rhetoric," English Journal LVII (November, 1968), 1172-75.

Dykema, Karl W. "Where Our Grammar Came From," Readings in Applied English Linguistics ed. Harold B. Allen. New York: Appleton-Century-Crofts, 1964, pp. 3-15.

Fries, Charles Carpenter. The Structure of English. New York: Harcourt, Brace and World, 1952.

Jacobs, Roderick A. and Peter S. Rosenbaum. English Transformational Grammar. Waltham, Massachusetts: Blaisdell Publishing Company, 1968.

Jacobs, Roderick A. "Transformations, Style, and the Writing Experience," English Journal LX (April, 1971), 481-84.

Laird, Charlton. The Miracle of Language. Greenwich, Connecticut: Fawcett Publications, Inc., 1965.

Long, Ralph B. "Linguists, Grammarians, and Purists," English Journal LXVII (March, 1968), 380-85.

Mayher, John Sawyer. "Transformational Grammar in Action," The Growing Edges of English. ed. Charles Suhor, et al. Urbana: National Council of Teachers of English, 1968.

Mellon, John C. Transformational Sentence Combining. Research Report #10. Urbana: National Council of Teachers of English, 1969.

Roberts, Paul. "What is Grammar?" English Sentences. New York: Harcourt, Brace and World, Inc., 1962, pp. 1-4.

Zidories, Frank J. "Incorporating Transformational Grammar into the English Curriculum," English Journal LVI (December, 1967), 1315-20.

Natalie Huckabee
Frank C. Lasater

NOBEL PRIZE II

Rationale

Six Americans have been honored for their contributions to idealistic literature by the Nobel literary committee--Sinclair Lewis, Eugene O'Neill, Pearl Buck, William Faulkner, Ernest Hemingway, and John Steinbeck. They were so honored because of their unique treatment of the struggles of the common man to find acceptance and meaning in life and to defend himself against the injustices which beset him.

The reader learns to identify, to understand, and to develop a sympathy for the common man whether the man be a Chinese farmer, a paisano, a Mississippi boy searching for truth and justice, or an American finding his separate peace in a foreign country.

Like the spectrum of the rainbow, these six authors have ranged in the treatment of their characters from honest satire to genuine pathos, leaving the reader with the satisfaction of having shared experiences "that bind us together as human beings."

Synopsis. Six American authors--Ernest Hemingway, John Steinbeck, Pearl Buck, Sinclair Lewis, William Faulkner, and Eugene O'Neill--have won the Nobel Prize for literature which has inspired writers throughout the world. In this course the student will read and discuss, at a more difficult level than Phase III, literature which deals with the basic problems of human life--survival, love, friendship, the acceptance of the tragic in life. The biographical units will focus on the authors as the lovers of the earth, intimates of the common people and spokesmen for the humanist tradition.

Concept

An insight into the basic problems of human life--survival, love,

friendship, the acceptance of the tragic in life--expressed by Nobel Prize authors writing as lovers of the earth, intimates of the common people, and spokesmen for the humanist tradition.

. ttainment Goals

The student should be able to

1. Understand the criteria necessary for being chosen a Nobel Prize recipient.
2. Develop an appreciation for good literature as a reflection of life.
3. Develop skills in literary analysis and interpretation.
4. Appreciate the defenses of man against the injustices which beset him.
5. Understand the wide range of literary techniques used by each Nobel Prize author.
6. Find satisfaction in having shared experiences with various characters in different works.
7. Improve his own writing skills as a result of his study of Nobel Prize authors.
8. Engage in wide reading of the works of the American Nobel Prize winners beyond the in-class requirements.

Basic Study

Creative writing, recurring themes, setting, plot and character development, and literary devices are major techniques studied in the reading of selected short stories, plays, and novels from the American Nobel Prize authors.

Oral and written composition assignments deal with comparison of style, realism, symbolism, characters, and the art of description in the writings of the six authors.

Materials

Texts (Selected)

Buck, The Good Earth (Educational Reading Service)
Steinbeck, Tortilla Flat (Bantam Books)
Faulkner, The Bear from Three Famous Short Novels (Vintage Books)
Hemingway, A Farewell to Arms (Scribner)
O'Neill, Desire Under the Elms (Random House, Inc.)

From The United States in Literature (adopted text)

Lewis, "The Hack Driver"

Audiovisual

Filmstrips with Sound

Main Street Revisited (Klise)
Faulkner (Klise)
O'Neill (Klise)
John Steinbeck (Educational Dimensions Corp.)
Sinclair Lewis (Educational Dimensions Corp.)
Pearl Buck: The Good Earth (Educational Dimensions Corp.)
Ernest Hemingway, the Man (Harcourt, Brace and World)
Ernest Hemingway, the Writer: "Big Two-Hearted River"
(Harcourt, Brace and World)
William Faulkner (Educational Dimensions Corp.)
Steinbeck's America (Educational Dimensions Corp.)
Hemingway (Klise)
Ernest Hemingway (Educational Dimensions Corp.)

Suggested Approaches and Procedures

Study briefly the life of Alfred Nobel.

Discuss nature of the Nobel Prize in general and the criteria used in selecting winners of the literature prize in general.

In groups let students research, discuss, and present to the class their findings on the lives and times of the six authors.

Play record of Faulkner's acceptance speech.

Assign compositions comparing characters and themes within a story, from book to book, or from author to author. For example, the role of a dream in the works of Steinbeck or social conflict as seen by at least two authors might be used.

Assign a composition on the author and his work that has helped most to lift the student's heart, reminded him most of "the courage and honor and hope and pride and compassion and pity and sacrifice which has been the glory of his past."

Allow students to make colored slides synchronized with musical background such as Chinese dress and customs in The Good Earth or scenes of Steinbeck's California, Faulkner's Mississippi, O'Neill's New England, and Lewis' Midwest to show the influence of setting for a novel.

Teacher Resources

Baker, Carlos. Ernest Hemingway. New York: Charles Scribner, 1962.

Baker Carlos. Hemingway, the Writer as Artist. Princeton: Princeton University Press, 1963.

Benson, Warren B. "Faulkner for the High School: 'Turn About,'" English Journal, LV (October, 1966), 867-69, 74.

Dew, Ozella. A Teaching Plan for William Faulkner's The Bear. Tyler, Texas: John Tyler High School, 1967.

Doyle, Paul A. "Pearl S. Buck's Short Stories: A Survey," English Journal, LV (January, 1966), 62-68.

Golub, Lester S. "Syntactic and Lexical Problems in Reading Faulkner," English Journal, LIX (April, 1970), 490-96.

Hand, Henry E. "Transducers and Hemingway's Heroes," English Journal, LV (October, 1966), 870-71.

Howe, Irving. William Faulkner. New York: Vintage Books, 1952.

Kirk, Robert Warren. Faulkner's People. Berkeley: University of California Press, 1963.

Liner, Ward L. The World of William Faulkner. New York: Cooper Square Publishers, Inc., 1963.

Nobel Lectures Literature 1901-1967. ed., Horst Frenz. New York: Elsevier Publishing Company, 1962.

Schnuck, K. et al. The Man and His Prizes. New York: Elsevier Publishing Company, 1962.

Scoville, Samuel. "The Weltanschaung of Steinbeck and Hemingway: An Analysis of Themes," English Journal, LVI (January, 1967), 60-63, 66.

"Supplemental Literature: A Farewell to Arms." Literature V. (Teacher's Guide). The Oregon Curriculum, ed. Albert R. Kitzhaber. New York: Holt, Rinehart and Winston, 1971, pp. 295-310.

Swiggart, Peter. The Art of Faulkner's Novels. Austin: University of Texas Press, 1962.

Wylder, Delbert E. Hemingway's Heroes. Albuquerque: University of New Mexico Press, 1969.

Margaret Whalen
W. R. Bickley, Jr.

BRITISH HERITAGE

Rationale

Since any culture is manifested in its literature, it follows that a good understanding of our own culture would be largely dependent on a consciousness of our British literary heritage. Even though our language is a mass of borrowings from all languages, it remains basically British; and our concepts of honorable duty, patriotism, fidelity to a cause, and individual freedom are found to be deeply rooted in British history and legend and expressed in the literature of the times. Thus a study of our British heritage should help one to understand not only himself and his culture but also why his culture is what it is.

> Synopsis. In British Heritage the student meets the great literary figures of England from the fifth century through the Victorian Age. Beowulf, Chaucer's Canterbury Tales, Shakespeare's Macbeth, and selected short works from the sixteenth through the nineteenth centuries provide a wide chronological survey and give an insight into the heritage of the British and American people. The student will study narrative poetry, drama, short fiction, non-fiction and poetry. Both the content and composition of this course are essential for the student who is seeking the traditional preparation for college English.

Concept

The study of British literature provides a background history of the sociological, psychological and cultural development of the English-speaking people.

Attainment Goals

The student should be able to

1. Conceive the relationship between the British history and the British literature.

2. Relate the characteristics of the British people to the content of their literature.

3. Form a concept of the universal themes--the human constants--found in British literature.

4. Gain a knowledge of the history and conventions of traditional literary forms as shown in British literature.

5. Become as independent of the instructor as he is capable of becoming in his search to develop his understanding of the fields of learning related to the study of literature.

6. Write compositions showing his development of the powers of reasoning, use of rhetoric, and polished style.

7. Participate in group discussions in a free exchange of ideas controlled by a well-defined purpose and moving toward a clearly understood goal.

Basic Study

Since a survey of English literature demands more time than that alloted to this course, the teacher must be selective in order for the student to gain an adequate understanding of the growth of the literature that is part of our heritage. Emphasis is on the major selections of the Anglo-Saxon and Norman-French periods and their major aspects; Macbeth and the Elizabethan Age; representative poetry, fiction, and non-fiction of the sixteenth through the nineteenth century, with particular attention to types of poetry and to poetic qualities.

Composition, based on literary selections, is chiefly analytical. Organization, point of view, tone and style are stressed. One long critical paper (500-800 words), several shorter expository papers and analytical test questions make up the composition portion.

Materials

Texts

From England in Literature (adopted text)

From Beowulf
Chaucer, Prologue to the Canterbury Tales
Milton, "L'Allegro"
"Il Penseroso"
"On His Blindness"
Bunyan, From Pilgrim's Progress
Pepys, From the Diary
Addison and Steele, "The Spectator Club"
"Will Wimble"
"Party Patches"
Burns, "A Man's a Man For A' That"
"My Jean"
"To a Mouse"
Gray, "Elegy Written in a Country Churchyard"
Wordsworth's Sonnets
"My Heart Leaps Up"
"Ode on Intimations of Immortality"
Lamb, "Dream Children"
Byron, "Man and Nature" from Childe Harold's Pilgrimage
Shelley, "The Cloud"
"To a Skylark"
Keats, "The Eve of St. Agnes"
Tennyson, From In Memoriam
From "Locksley Hall"
Browning, "Home Thoughts, from Abroad"
"My Last Duchess"
"Andrea del Sarto"
"Prospice"
Browning, Sonnets from the Portuguese
Hardy, "The Three Strangers"
"The Darkling Thrush"
Conrad, "The Lagoon"
Houseman, From The Shropshire Lad

From Adventures in English Literature

Shakespeare, Macbeth
Burns, "The Cotter's Saturaday Night"
Goldsmith, "The Deserted Village"
Pope, "The Rape of the Lock"
From Essay on Criticism

English 12: Composition and Language (adopted text)

Audiovisual:

Films

The Background of England (Media Center)
The Background of Scotland (Media Center)
Elegy Written in a Country Churchyard. (Media Center, Eastin)
Chaucer's England (Region IV, EBF)

Macbeth: The Politics of Power (Region IV, EBF)
Macbeth: The Themes of Macbeth (Region IV, EBF)
Macbeth: The Secret'st Man (Region IV, EBF)

Filmstrips with Sound

Britain: An Enduring Heritage (GA)
The Victorian Age (GA)
Music and English Literature (Scott, foresman)
Time, Life, Works of Wordsworth (EAV)
Time, Life, Works of Chaucer (EAV)
The Romantic Age in English Literature (GA)

Recordings

"Readings from The Canterbury Tales" (Folkways)
"From The Pilgrim's Progress" (Spoken Arts)
"English Romantic Poetry" (Caedmon)
"The Sounds of Chaucer's English" (NCTE)
"From Beowulf" (Many Voices 6A)
"Prologue to The Canterbury Tales" (Many Voices 6A)
"My Last Duchess" (Many Voices 6A)

Suggested Approaches and Procedures

Assign compositions on analyzing techniques of writers, motives and characters.

Assign a major critical paper (500-800 words) on one of the major aspects or selections included in the course; for example, "Medieval Customs Revealed in The Canterbury Tales," "Chaucer's Techniques of Characterization in The Canterbury Tales," "The Universality of Chaucer," "Dramatic Techniques in Macbeth," "A Time Analysis of Macbeth," "Social Implications in Poems by Gray, Burns and Goldsmith," etc.

Present three organizational patterns for a comparative essay; ask the students to choose one pattern and apply to a topic, such as parallism in "L'Allegro" and "Il Penseroso" or the attitudes toward death in "Crossing the Bar" and "Prospice."

Explain the procedure for explication of a poem (procedures may vary) and have students apply to a short poem.

Divide the class into groups of four or five each, assign one author to each group, and have each individual of the group be responsible for some aspect of the author's work. (These may be spaced throughout the semester.)

Present vocabulary exercises that promote an understanding of archaic and obsolete language and peculiar phraseology.

Make individual assignments on Macbeth from the Valorum edition.

Divide the class into groups. Have each group prepare a slide and tape presentation developed around an author, a theme, or a subject.

Teacher Resources

Anderson, William. Castles of Europe. New York: Random House, 1970.

Bernbaum, Ernest. Guide through the Romantic Movement. New York: Ronald Press, 1949.

Bradley, A. C. Shakespearean Tragedy. New York: Meridian Books, Inc., 1955.

Brandes, Georg. Naturalism in the Nineteenth Century Literature. New York: Russell and Russell, 1957.

Burgess, C. F., "'The Eve of St. Agnes': One Way to the Poem," English Journal, LIV (May, 1965), 389-94.

Charlton, H. B. Shakespearean Tragedy. Cambridge: University Press, 1961.

"Drama: Macbeth," Literature V (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 117-62.

O'Neill, Judith. Critics on Pope. Coral Gables: University of Miami Press, 1968.

"Robert Browning: 'My Last Duchess,'" 12000 Students and Their English Teachers. Princeton: College Entrance Examination Board, 1968, pp. 145-55.

Smith, Elton Edward. The Two Voices: A Tennyson Study. Lincoln: University of Nebraska, 1964.

Starr, Herbert W. Twentieth Century Interpretations of Gray's Elegy. Englewood Cliffs, New Jersey: Prentice-Hall, 1968.

Thorndike, Ashley L. Shakespeare's Theatre. New York: Macmillan Company, 1943.

Jane Mitcham

ADVANCED COMPOSITION

Rationale

It is generally conceded that one of the major responsibilities of an English program is to develop skills in written composition. It is also recognized, on the other hand, that in comparison to the amount of time one spends in speaking, writing is minimal, and that as we go further into an electronic age it loses more and more of its pragmatic qualities.

Why, then, the emphasis on expository writing? Perhaps the most obvious reason to the college-bound student is that it prepares him for the writing he will later be required to do--formal exposition. However important this reason might be--and certainly it cannot be ignored--it should be overshadowed by the more significant aspects of the writing itself: to encourage critical thinking and to develop the skills and techniques that give it meaning. Above all, the student must develop integrity in writing. If he is bound by what he thinks the reader--in too many cases, the teacher alone--wants him to say, or by what he himself feels he is expected to believe, then the writing, however polished the technique, becomes meaningless to him. On the other hand, if in the process of writing he is able to probe into his mind for the answers to the questions that the writing itself has provoked, then the expository writing, no less than the creative, becomes an act of discovery.

Synopsis. Designed for the college-bound student, Advanced Composition concentrates on the refinement of principles already fairly well understood--formal usage; appropriate diction; unity, coherence and emphasis; kinds of organization; and style. The major project is the writing of the formal research paper. Students who have difficulty with

mechanics, usage and sentence structure will find this course somewhat difficult.

Concept

Reinforcement of composition skills and techniques through directed activities leads to a greater maturity in writing.

Attainment Goals

The student should be able to

1. Use all three organizational patterns--time, space and function.
2. Recognize sentence faults such as lack of clearness, parallelism, emphasis and unity and eliminate through revision.
3. Demonstrate ability to support general statements with concrete details.
4. Write papers of argumentation and persuasion, their effectiveness to be judged by their peers.
5. Generate sentences and paragraphs according to Christensen's method.
6. Prepare bibliography cards and the final bibliography according to Turabian's manuscript form.
7. Follow a specific form in preparing note-cards.
8. Paraphrase reference material to the extent that the original style cannot be identified.
9. Give credit for resource material in exact footnote form.
10. Prepare an outline in which all main divisions and sub-divisions conform to parallel structure.

Basic Study

Emphasis is placed on helping the student to gain maturity in the major aspects of composition: the thesis statement, transition, paragraph structure, kinds of organization (time, space and function), parallelism, style. Other elements to be considered are tone, analogy, and allusions.

The research topic may be any acceptable to the teacher. The papers should be limited to 1,200 words and twelve sources. Procedures include

bibliography, note-taking, outlining, rough draft, and final paper with documentation. (The research paper will require one-third to one-half the time alloted to the course.)

Materials

Texts

Payne, The Lively Art of Writing (Follett)
Glatthorn, Kreidler and Heiman, The Dynamics of Language 5 (adopted text)

Chapter 9, "Rhetoric of the Paragraph"
" 10, "The Term Paper"
" 11, "Literary Style"

Glatthorn, Kreidler and Heiman, The Dynamics of Language 6 (adopted text)

Chapter 4, "Rhetoric"
" 5, "Language Context"
" 9, "Composition"
"Writing the Short Composition"

Supplementary texts

Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations (University of Chicago Press)
The Sentence and the Paragraph (NCTE)

Audiovisual

Transparencies (Teacher-made)

Bib cards
Note cards
Outline
Footnotes
Illustrations of Christensen's generative rhetoric of the sentence and the paragraph

Suggested Approaches and Procedures

Assign the research topic early in the semester. Allow one week or less for students to select topics and have them approved. Begin step-by-step instructions: bib cards, note-taking, outlining, rough draft, revision, final draft with documentation. Allow approximately one week in the library; allow several days in class for the writing of the rough draft. The paper should be turned in at least one week before the termination of the course. (Mimeographed copies of instructions for each step should be given to each student in order that he may work independently.)

In order for the student to become more familiar with the types of organization--time, space and function--assign a topic and ask him to write three short papers, each employing a different type of organization.

Assign a paper in which the student will first make only general statements. Then have him rewrite the paper, supporting generalities with specific statements, references and allusions.

Divide the class into groups of three. Hand out a jumbled outline (each on a separate card or slip) and have each group arrange the outline in sequential order, selecting major topics and correct sub-divisions.

Present Christensen's method of "sentence stretching." Provide basic sentences and have students apply Christensen's methods.

Assign a paper employing argumentation and using principles stressed in this course. (This should be the major paper outside the research unit and may be assigned just before the research paper is handed in.)

Use assignments suggested at the end of the chapters in The Lively Art of Writing. Chapters 2 and 10 have particularly good assignments.

Teacher Resources

Baker, Sheridan. The Practical Stylist. New York: Thomas Y. Crowell Company, 1962.

Commission on English. Freedom and Discipline in English. Princeton: College Entrance Examination Board, 1965.

Gibson, Walter. "Composition as the Center for an Intellectual Life," The Hues of English: NCTE Distinguished Lectures. Champaign: National Council of Teachers of English, 1969.

Guide for Evaluating Student Composition, The, ed. Sister M. Judine. Champaign: National Council of Teachers of English, 1965.

Improving English Composition, ed. Arno Jewett. Washington: National Education Association, 1965.

Karrfalt, David H. "The Generation of Paragraphs and Larger Units," College Composition and Communication, XIX (October, 1968), 211-17.

McCrimmon, James M. "Writing as a Way of Knowing," The Promise of English: Distinguished Lectures. Champaign: National Council of Teachers of English, 1970.

Jane Litcham
Ima Ruston

CRITICS OF SOCIETY

Rationale

Prayers of Steel

Lay me on an anvil, O God.

into white stars.

--Sandburg

"...no regime loves its great writers...." --Solzhenitzyn

Solzhenitzyn is right when the great writers criticize a regime with truth and power--when they see faults in the government and the undesirable effects in the society and when, like Sandburg, they want to tear down old walls and be at least a nail holding up the new.

In their effort to tear down old walls that need to be torn down, great writers, however, are not vandals who enjoy their power of destruction, nor are they saboteurs who set out to tear down a wall and let in an enemy. They are great partially because they love their country and want to make it better. Solzhenitzyn, for example, in 1972 refused to leave the Soviet Union to receive the Nobel Prize because he feared he would not be able to return to the land he loves.

Writers, we know, have had a part in bringing about social change, though their effectiveness as a single factor cannot be precisely measured. And a study of selected literature of criticism is valuable in helping students to

better understand man and societies and to better appreciate the contribution of literature to the advancement of mankind.

> Synopsis. Various critics of society who take a penetrating look at the nature of man and conflicts within social structures are studied in this course. In Lord of the Flies, a marooned group of boys find themselves absolutely free of all restraints imposed by parents and society. In Animal Farm a group of animals rise up against Farmer Jones, drive away all human beings, and set up a Utopian government. Jonathan Swift satirizes much that he finds undesirable in eighteenth century society. And in The Ugly American the authors condemn American policies and diplomatic personnel in Southeast Asia.

Concept

True critics of society are those individuals who seek not to destroy but to point out the weaknesses of their times in order to promote a better understanding between men and their social order.

Attainment Goals

The student should be able to

1. Distinguish between constructive and destructive criticism.
2. Formulate valid criticism against the weaknesses of our social system for the purpose of helping to make a better world.
3. Develop a more positive view toward society in general.
4. Identify special techniques and devices in literature of criticism.
5. Point specific changes and reforms that have been brought about as a result of criticism in literature.
6. Demonstrate through speech and writing that he can be critical without being subversive.

Basic Study

The major portion of the content is alloted to critics in the Twentieth Century whose works are outstanding not only for their valid criticism but also for their literary quality--Sandburg, Orwell, Golding, and Lederer and

Burdick. However, in order to show that man has always been critical of the social conditions of his own time and that constructive criticism leads to reform, earlier authors are also included--Socrates, Sophocles, Swift, Hood, E. B. Browning and Arnold.

Special techniques are required for criticism; these techniques are studied with relation to the individual selections. Composition includes argumentation, essays of opinion, analysis of techniques and the interview.

Materials

Texts

Golding, Lord of the Flies (Putnam)
Orwell, Animal Farm (New American Library)
Lederer and Burdick, The Ugly American (Fawcett)

From Literature IV (adopted text)

Shaw, Arms and the Man

Supplementary Texts

Excerpts from Arnold, Culture and Anarchy
Excerpts from Swift, Gulliver's Travels
E. B. Browning, "The Cry of the Children" and "A Curse for a Nation"
Hood, "The Song of the Shirt"

Audiovisual

Film

Carl Sandburg Discusses His Work (Region IV)

Filmstrips with Sound

Streets, Prairies and Valleys: The Life of Carl Sandburg
(Adventures in Literature Sound Filmstrip Series)

Slides with Sound

Art with a Message: Protest and Propaganda and Satire and Social Comment (Center for Humanities)

Recordings

"Carl Sandburg...The People, Yes" (Decca)
"Carl Sandburg Reads the Poems of Carl Sandburg" (Decca)

Suggested Approaches and Procedures

Introduce the course with hand-made transparencies of James Thurber's "The Last Flower." Leave off the captions and then read them as you present the cartoons. Such a presentation should stimulate a discussion of social criticism. On the other hand, these transparencies may be used at the end of the course as a kind of final, light-hearted word on social trends.

Begin with Lord of the Flies as the first major work because it raises clearly the question as to whether society's problems are founded in the nature of man or in the nature of the society.

See suggestions for teaching Lord of the Flies in Teacher's Guide, Literature VI.

Proceed next with a unit on Sandburg's poems, including those like "The People, Yes" and "Chicago," which deal with man and society.

By this time the students should have begun to think about some of the basic causes of problems that develop in societies and therefore should be ready to study a literary work that is a direct criticism of a certain kind of society or a certain facet of a society. Thus either Animal Farm or The Ugly American could be taught next.

See suggestions for teaching Animal Farm in Teacher's Guide, Literature IV.

Introduce the study of The Ugly American by stimulating discussion of the current image of Americans abroad and the real purpose of the Diplomatic Service. Some limited research in these areas would be in order.

If there is a shortage of time, The Ugly American may be introduced by the teacher, or a student who is prepared, and the reading then divided among several groups. Direct each group to read their assignment very closely and devise a way to present their characters to the class for discussion as a part of the panorama in the book. This special treatment will call attention to the structure of this novel and lead to a discussion of how its unity is maintained.

Because discussion of these works invariably leads to arguments about current issues, this course is especially suitable for teaching the techniques of the interview. Give students instructions for conducting an interview. Encourage them to suggest current topics about which there are conflicts of opinion. Members of the class may volunteer to become "interviewing reporters" and conduct interviews with other members of the class. This procedure may later be expanded to include students outside the class, then to people in the community.

Teacher Resources

Gulbin, Suzanne. "Parallels and Contrasts in Lord of the Flies and Animal Farm." English Journal, LV (December, 1966), 86, 88, 92.

Lederer, Richard H. "Student Reactions to Lord of the Flies," English Journal, LIII (November, 1964), 575-79.

Lederer, Richard H. and The Rev. Paul Hamilton Beattie. "African Genesis and Lord of the Flies. Two Studies of the Beastie Within," English Journal, LVIII (December, 1969), 1316-21.

Levitt, Leon. "Trust the Tale. A Second Reading of Lord of the Flies," English Journal, LVIII (April, 1969), 521-22.

Martin, Jerome. "Symbol Hunting Golding's Lord of the Flies," English Journal, LVIII (March, 1969), 408-13.

Oldsey, Bern and Stanley Weintraub. "Lord of the Flies: Beelzebub Revisited," College English, XXV (November, 1963), 90-99.

Oxley, D. T. George Orwell: Literary Critiques. New York: Arco Publishing Company, Inc., 1969.

"Supplemental Novels: Animal Farm," Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 194-204.

"Supplementary Novels: Lord of the Flies," Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 127-81.

Thurber, James. "The Last Flower," Alarms and Diversions. New York: Harper and Brothers Publishers, 1957, pp. 335-67.

Twentieth Century Interpretations of Gulliver's Travels, ed. Frank Brady. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.

Veidemanis, Gladys. "Lord of the Flies in the Classroom - No Passing Fad," English Journal, LIII (November, 1964), 569-74.

Roselle Myers
Margaret Strauss

Phase IV

INDIVIDUALIZED READING

Rationale

If teachers can lead students to discover that reading can not only be fun but can also be a source of enrichment in their lives, teachers have accomplished much. We, as English teachers, realize the boredom and frustration of many students when they are asked to read things of our choosing. We are discouraged when they respond negatively or do not respond at all to assigned reading even though we know that they do read material of their own choices outside of class. A flexible reading program that is also limiting in that the student has to restrict his reading to a particular period of history, subject area, author, etc., will help the student to be discriminating as well as independent in his selection of reading material.

Synopsis. In Individualized Reading each student is allowed to read books that interest him. Setting up a reading program with the help of the teacher, the student may select works of a specific writer, concentrate on a repeated theme, investigate a period of history, etc. As an aid in evaluating individual progress, a daily record of reading experiences is kept and teacher-student conferences provide opportunity for questioning and discussing newly discovered ideas.

Concept

A flexible reading program which preserves standards for the average and above average reader can help the student challenge himself into reading books that contribute to his personal development.

Attainment Goals

The student should be able to

1. Enjoy reading as a leisure-time activity.

2. Broaden his reading and speaking vocabulary.

3. View new worlds of literature based on his interest yet different from the reading he has done in the past.

4. Raise the maturity level of his reading.

5. Relate what he reads to other selections he has read and to his own experiences.

6. Organize his own thinking and develop independence in learning situations.

Basic Study

The student may choose from novels, short stories, drama, poetry, biography, essays, and articles. He may read from one type of literature or any combination of types, depending upon which type or combination of types fits the theme, author, or genre in which he is interested. Themes to be considered are as follows:

A View of America Today
The Disadvantaged in America
The Black Man in America
Teachers and Teaching
The World of The Twenties
The Depression Era
War and Its Effects on Man
Love of Life
The Misfits
Loneliness Depicted in Literature
Values as Illustrated in Literature
Works by Foreign Authors
Alienation
The World of John Steinbeck
Early Days in America
Great Scientists

A special composition assignment for each book will be determined in a conference with the teacher. These assignments will include at least one paper of 500-800 words on one book and one shorter paper of 200-400 words on each of the other books.

Materials

Texts (Published lists for reference)

Books for You, ed. Jean A. Wilson (NSP)
Negro Literature for High School Students, ed. Barbara Dodds (NCTE)
Books and the Teenage Reader, ed. G. Robert Carlsen (Bantam)
Wisconsin Council Reading List for College-Board Students (NCTE)

Texts (Suggested Individual Reading)

Adler Great Ideas from Great Books
Adamson, Born Free
Famous Stories, ed. Ainsworth
Barry, Maximilian's Gold
Benet, John Brown's Body
Bradford, Red Sky at Morning
Bronte, Jane Eyre
Buck, Short Stories and Novels
Cather, Shadows on the Rock
Chekhov, Short Stories
Churchill, The Crisis
Cervantes, Don Quixote
Cronin, The Citadel
Conrad, The Portable Conrad
Crane, Maggie and Other Stories
Curie, Madam Curie
Davis, Yes, I Can
De Hartog, Peaceable Kingdom
Dostoevsky, Crime and Punishment
Drury, Advise and Consent
Dreiser, An American Tragedy
Du Maurier, Rebecca
Golding, The Inheritors
Gunther, Death Be Not Proud
Hardy The Mayor of Casterbridge
Hemingway, For Whom the Bell Tolls
Hilton, The Lost Horizon
Hersey, A Single Pebble
Kennedy Profiles in Courage
Lewis, Main Street
Llewellyn, How Green Was My Valley
Lederer A Nation of Sheep
Lederer and Burdick, Fail Safe
London, Love of Life and Other Stories
Longford, Queen Victoria: Born to Succeed
Three Dramas of American Realism, ed. Mersand
Three Plays about Business in America, ed. Mersand
Three Plays about Crime and Criminals, ed. Mersand
Michener, Hawaii
Mitchell, Gone With the Wind
Moliere, Don Juan
Owen, Stories of the Supernatural
Paton, Cry, the Beloved Country

Rolvaag, Giants in the Earth
Salinger, Nine Stories
Steinbeck, The Winter of Our Discontent
Travels with Charley
Stuart, Short Stories (Jess Stuart Reader)
Great American Short Stories, ed. Stegner
Tolstoy: Where Love Is, There God Is Also
War and Peace
Uris, Exodus
Voltaire, Candide, Zadig, and Selected Stories
Wolfe, The Lost Boy
Wouk, The Caine Mutiny

Suggested Approaches and Procedures

Write a character analysis supported by quotations and specific incidents from the book.

Write an evaluation of the technique(s) used by the author.

Write a paper on how a change in setting would have affected the characters and plot.

Write a comparison of two books of similar nature.

Write a paper discussing romanticism and/or realism as revealed in the book.

Chart the plot showing the exposition, complication, climax, and resolution. (See section on illustrative materials.)

If the book is historical fiction, write a paper separating the fact from fiction.

Write a paper discussing the author's purpose and the extent to which he achieved that purpose.

Select a quotation and show how it is an appropriate summary or theme of the book.

Teacher Resources

Ackerman, Ann W. "Reading for Pleasure and Profit," English Journal, LVIII (October, 1969), 1042-44.

Appleby, Bruce C. and John W. Connor. "Well, What Did You Think of It?" English Journal, LVIV (October, 1965), 606-12.

Reader's Encyclopedia, The, ed. William Rose Benet. New York: Thomas Y. Crowell Company, 1965.

Reader's Encyclopedia of American Literature, The, ed. Max J. Herzberg. New York: Thomas Y. Crowell Company, 1962.

Shipp, Pauline, "An Approach to Individualized Learning," English Journal, LXI (January, 1972), 87-91.

Thornton, Francis B. How to Improve Your Personality through Reading. New York: Bruce, 1949.

What We Know about High School Reading, ed. M. Agnella Gunn. Urbana, Illinois: National Council of Teachers of English, 1969.

Wright, Gertrude S. "Some Reading Guidance Techniques," English Journal, LV (December, 1966), 1183-90.

CONTRACT FOR INDIVIDUALIZED READING PHASE IV

A special composition assignment (from a suggested list) for each book will be determined in a conference with the teacher. These assignments will include at least one paper of 500-600 words on one book and one shorter paper of 200-400 words on each of the other books.

All written papers must be corrected after criticism.

Proper manuscript rules must be used for all papers.

If the required average is not reached, the student must take another test (up to three) until the requirement is met. He must rewrite a paper until the grade for which he has contracted is made.

Each assignment must be correctly identified.

CONTRACT A

The student must select books that will give him 20 points. He must complete all written assignments and receive at least a B on them, and an average of 80 or above must be made on all tests.

A Premium Contract A student must select books that will give him 25 points. He must complete all written assignments and receive at least a B+ on them, and an average of 85 or above must be made on all tests.

CONTRACT B

The student must select books that will give him 15 points. He must complete all written assignments and receive at least a B- on them, and an average of 70 or above must be made on all tests.

A Premium Contract B student must do Regular Contract A.

CONTRACT C

The student must select books that will give him 10 points. He must complete all written assignments and receive at least a C+ on them, and an average of 60 or above must be made on all tests.

CONTRACT D

The student must select books that will give him 5 points. He must complete all written assignments and receive at least a D+ on them, and an average of 55 or above must be made on all tests. HE MUST LOOK INTERESTED AT LEAST FIFTY PER CENT OF THE TIME.

CONTRACT F

The student must do less than Contract D.

IF A STUDENT FEELS THAT HE CANNOT COMPLETE THE WORK ON THE CONTRACT HE HAS CHOSEN, HE MAY DECIDE TO CHANGE TO ANOTHER CONTRACT AFTER A CONFERENCE WITH THE TEACHER.

Jane Mitcham

SEMINAR IN INDIVIDUAL LITERARY RESEARCH

> Criticism is a disinterested endeavor to learn and propagate the best that is known and thought in this world.
>
> --Matthew Arnold

Rationale

The critical element in the arts is much lower than the creative, and a study about literature should never supplant the study of literature. For this reason, among others, students should not be introduced to the analyses and interpretations of the scholarly critics until they have progressed through the affective stages of response and evaluation to the more mature stage at which they are able to apply their knowledge of elementary literary techniques to a single work.

Only a small percentage of secondary school students are strongly enough inclined to go beyond this stage. For those who are, a formal study of literary criticism serves two purposes: First, the study of theories and interpretations of literary critics sheds new light on outstanding works and helps to bring about a higher degree of sophistication in the approach to literature. Second, an in-depth study of literary conventions and techniques leads the students to seek greater satisfaction by utilizing recognition of form to make content more meaningful.

Since the ultimate goal of literature should be to bring about personal satisfaction, the critical approach should be encouraged only if or when it enriches the students' understanding and appreciation and helps them to become more discriminating. In other words, "the readiness is all."

Synopsis. This seminar is designed for college-bound students who want a strong background in the study of literary types and conventions and who need training in the kind of literary analysis most often required in college writing. A research paper on a literary topic of the student's own choice is required. (Previous experience in the writing of a research paper is not necessary.) Although certain literary selections representing various areas of literature are basic, a large portion of the work is done independently.

Concept

The study of literature from a critical point of view increases knowledge and understanding, which in turn increase appreciation and enjoyment.

Attainment Goals

The student should be able to

1. Explicate a short poem by following a given outline.
2. Name ancient genres, modern genres, literary conventions and apply to any work read.
3. Relate the use of metaphors to the content studied.
4. Analyze versification and relate to the content of a poem.
5. Name three clearly defined approaches to literary criticism and give characteristics of one.
6. Use footnotes with precision, showing understanding of theory and form.
7. Prepare a bibliography with no errors, using Turabian's Manual of Style as a model.
8. Use short transitional paragraphs to connect the major divisions of a 1,200 word paper.
9. Prepare an outline with five to seven main divisions and their appropriate sub-divisions, using exact form and parallel structure.
10. Combine into a formal theme individual analysis of literature and research in literary criticism.
11. Analyze objectively.

12. Accept responsibility for applying his own standards to the evaluation of literature and literary criticism.

Basic Study

Since the basic study is individual research, the range of content must necessarily be wide. The first five chapters of An Introduction to Literary Criticism are covered rather thoroughly and applied to the basic selections studied in class. These class selections are chosen for their literary quality and for the amount of literary criticism available.

Composition is based on the writing of critical analyses. The methods of research and documentation are taught on an individual basis to students who have not had Advanced Composition. The major theme is a combination of literary analysis with research in literary criticism; numerous shorter papers also involve analyses of varied selections.

Materials

Texts

Danziger and Johnson, An Introduction to Literary Criticism (Heath)
Brooks, The Well-Wrought Urn (Harbrace)
England in Literature (adopted text)

Shakespeare, Sonnets
Wordsworth, "Lines Composed a Few Miles above Tintern Abbey"
Keats, "Ode on a Grecian Urn"
"Ode to a Nightingale"
Shelley, "Ode to the West Wind"
Arnold, "Dover Beach"
Thomas, "Do Not Go Gentle into That Good Night"
Churchill, "Dunkirk"
Yeats, "Sailing to Byzantium"

Adventures in English Literature (adopted text)

Lamb, "Old China"
Tennyson, "Tears, Idle Tears"
Stevenson, "Markheim"
Thomas, "Fern Hill"
Orwell, "Shooting an Elephant"

Fitzgerald, The Great Gatsby

Robinson, "Mr. Flood's Party" (Mimeographed)

Audiovisual

Recordings

"The Dazzling F. Scott Fitzgerald" (Motivated Programming Corp.)
"English Romantic Poetry" (Caedmon)
"Dylan Thomas: Selections from His Writings Read by the Poet" (Caedmon)

Suggested Approaches and Procedures

Begin the study of literary research by assigning each of the five chapters in An Introduction to Literary Criticism. Support the literary principles with selections to which they apply; for example, "Dover Beach" is used in the study of imagery.

A research paper, based on literature is required. The student may choose a genre, a single author, a school of criticism, a recurring theme, or a single literary work for his topic, combining his research on the topic with his own analysis. Students who have not been instructed in the methodology of research must be given individual attention. (See Advanced Composition.) Only those topics may be selected for which criticism is available. Students should be given a bibliography of critical works in the library. The preliminary instructions should be given early in the course in order that the student may work independently throughout most of the time alloted to the course.

Read to the students Perrine's "The Nature of Proof in the Interpretation of Poetry." Read down to the poem by Dickinson; present the poem and let the students try to arrive at the meaning of the poem. Then present "The Sick Rose" for a written analysis. Complete the assignment by reading Perrin's interpretation. (Note: This assignment should come before the student has had time to read the analysis of "The Sick Rose" in An Introduction to Literary Criticism.)

Assign one or more explications of a short poem, using an outline similar to the following:

I. Structure (Organization of subject matter)

A. Introduction
B. Argument
C. Conclusion
D. Transitions

II. Diction (aptness and effectiveness)

A. Denotative words
B. Connotative words
C. Metaphor
D. Imagery

III. Qualities of sound

A. Rhyme
B. Alliteration
C. Assonance
D. Onomatopoeia

IV. Thematic values

A. Literal, or express ideas
B. Symbolic, or implied ideas
C. Ambiguity

In order that students may learn that there are divergent opinions regarding the interpretation of a work and that no critic's interpretation should be accepted as absolute, they may be given Brooks and Warren's analysis of "Mr. Flood's Party," which was later contradicted by John Parish. Give the students copies of the poem, call for reactions, read Brooks and Warren's analysis, continue the discussion, and then read Parish's interpretation.

For each selection studied, assign to one or more students critical material to present to the class. Encourage discussion concerning the critic's point of view.

Assign an analysis of structure, symbolism, tone and purpose in The Great Gatsby.

Assign an in-class analysis of Churchill's "Dunkirk," showing how Churchill used juxtaposition, sentence structure, diction and metaphor to inspire the English people at a critical moment in history.

Use "Sailing to Byzantium" and "Vale from Carthage" (End-of-the-Year Examination) for final essays of literary analysis. (These may be given in lieu of conventional tests.)

Teacher Resources

Brooks, Cleanth and Robert Penn Warren. Understanding Poetry. New York: Holt, Rinehart and Winston, 1960.

Commission on English. "Dylan Thomas: 'Fern Hill,'" 12,000 Students and Their English Teachers. Princeton: College Entrance Examinations Board, 1968, pp. 157-68.

_____. End-of-the-Year Examinations in English for College-bound Students. Princeton: College Entrance Examinations Board, 1963.

"Craft of Literature, The: 'Dover Beach,'" Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 106-11.

"Craft of Literature, The: 'Fern Hill,'" Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 97-102.

"Craft of Literature, The: 'Ode to a Nightingale,'" Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 102-106.

Critical Essays on the Poetry of Tennyson, ed. John Killham. New York: Barnes and Noble, Inc., 1960.

Drew, Elizabeth. Poetry: A Modern Guide to Its Understanding and Enjoyment. New York: Dell Publishing Company, Inc., 1959.

Frederiksen, Mildred. "Markheim," English Journal, LVI (September, 1967), 852-54.

Gutteridge, Don. "The Affective Fallacy and the Student's Response to Poetry," English Journal, LXI (February, 1972), 210-21.

Keskinin, Kenneth. "'Shooting an Elephant': An Essay to Teach," English Journal, LV (September, 1966), 669-72.

Lesser, Simon O. "'Sailing to Byzantium' Another Voice, Another Reading," College English, XXVIII (January, 1969), 291-309.

Mellord, James M. "Counterpoint as Technique in The Great Gatsby," English Journal, LV (October, 1966), 853-59.

Meyer, Robert H. "Dylan Thomas: The Experience, the Picture, and the Message," English Journal, LX (February, 1971), 199-204.

Miller, Lois T. "The Eternal Note of Sadness," English Journal, LIV (May, 1965), 447-48.

Nist, John. "Sound and Sense: Some Structure of Poetry," College English, XXIII (January, 1962), 391-95.

Olson, Elder. "'Sailing to Byzantium' Prolegomena to a Poetics of the Lyric," The Permanence of Yeats, ed. James Hall and Martin Steinmann. New York: Collier Books, 1961, pp. 257-69.

Parish, John E. "The Rehabilitation of Eben Flood," English Journal, LV (September, 1966), 697-98.

Perrine, Lawrence. "The Nature of Proof in Interpretation of Poetry," English Journal, LI (September, 1962), 393-98.

"Poetry: 'Ode to the West Wind,'" Literature V (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 204-206.

Purves, Alan C. "Literary Criticism, Testing and the English Teacher," College English, XXVIII (January, 1967), 310-13.

"Supplemental Novels: The Great Gatsby," Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., pp. 204-23.

Tanner, Bernard. "The Gospel of Gatsby," English Journal, LIV.(September, 1965), 467-74.

Twentieth Century Interpretations of The Great Gatsby, ed. Ernest Lockridge. Englewood Cliffs: Prentice-Hall, Inc., 1968.

Louise Jones
Mary Elizabeth Wilbanks

Phase V

THE BRITISH NOVEL

Rationale

The great novels of the Victorian Age in England offer models of traditional novel form from which students can gain perspective and understanding of the changes that have occurred in our century. The advanced reader tempers his judgment by placing the novel in its frame of time and place, considering the varied social, economic and political conditions of the age. The student examines the purpose of the author in writing, the author's particular attitude, and the significant aspects of the novel in which he excels.

The novels of the period convey not only the outer features of the Victorians, but also reveal, as Joan Schultz states, "the sense of self that prevailed at the time." Like the best of our contemporary writers, the Victorian novelists were struggling with the questions of how men do and should live their lives. Since the world they describe is not today's world, the reader can more dispassionately experience through their works the answers to psychological and moral problems that are no less relevant today.

Synopsis. Although the British novel made its appearance earlier, it reached its height in the nineteenth century with such writers as Hardy, Thackeray, Austen, the Brontes, Eliot, Dickens and Butler. Three novels selected from these authors are studied in depth, with emphasis on their structure and other major characteristics. The development of the novel as a literary form is also emphasized. Students are required to read an additional novel for independent analysis.

Concept

An in-depth study of the British novel through the nineteenth century covers most of the major aspects of the novel and leads to a deeper understanding of and appreciation for any work in the fictional mode.

Attainment Goals

The student should be able to

1. Trace the development of the novel from its early characteristics through the emergence of the novel in the eighteenth century.
2. Choose voluntarily a mature level of reading.
3. Formulate standards by which a novel is evaluated.
4. Analyze the major aspects of the novel, focusing attention on style, structure, tone.
5. Write a critical analysis of a novel.
6. Identify and explain "cosmic irony."
7. React to the novel as a medium for a representation of life.
8. Respond emotionally and imaginatively to the situations in which the characters are placed.

Basic Study

The history or development of the novel is brought out briefly (including the Gothic Romance); emphasis is placed on the major aspects of the novel as a literary form: author's purpose, structure, characterization, setting, manner, and style. These aspects are brought out in the study of at least three novels; these may be chosen from the Victorian Age, but not necessarily.

The student reads an additional English novel of his own selection and uses it as a basis for an analysis of the major aspects of the novel. Additional composition assignments may deal with themes, characters, setting, dialects, or opinion papers on ethical implications.

Materials

Texts

Bronte, Wuthering Heights (New American Library)
Hardy, Return of the Native (New American Library)
Conrad, Lord Jim (New American Library)
Thackeray, Henry Esmond--as an alternate selection (Washington Square Press)
Eliot, Mill on the Floss--as an alternate selection (Airmont)
Butler, Way of All Flesh--as an alternate selection (Washington Square Press)
Fielding, Tom Jones--as an alternate selection (Dell)

Audiovisual

Recordings

"From Wuthering Heights" (Listening Library)

Suggested Approaches and Procedures

Discuss the contributions to the development of the novel from the thirteenth century through the publication of Pamela in 1740.

Discuss the social factors of the eighteenth century and show their influence on the development of the novel.

Formulate a body of major characteristics of the novel by having the students draw on their own reading experience. Retain the characteristics that seem most applicable to the novel in general.

Have students do individual research on the contributions of specific writers to the growth of the novel.

Assign a major critical paper (600-800 words) on a novel that the student reads on an individual basis. This paper should give proof that the student has gained an insight into the major aspects of the novel.

Using the enquiry approach, lead students to determine how a particular novel is a reflection of the time in which it is written, how it is not a reflection, and what the novel has to say to the present generation.

Discuss the ethical and moral aspects of each novel studied: Was Jim justified in his act? How would the situation of Eustacia and Wildeve be different today? Can Heathcliff's desire for revenge be justified?

Teacher's Resources

Allen, Walter. The English Novel: A Short Critical History. New York: E. P. Dutton and Company, 1958.

Cecil, David. Victorian Novelists. Chicago: The University of Chicago Press, 1965.

Cole, G. D. H. Samuel Butler. New York: Longmans, Green and Company, Inc., 1952.

Cooper, Lettice. George Eliot. London: Longmans, Green and Company, Ltd., 1960.

Craik, W. A. Jane Austen: The Six Novels. London: Methuen and Company, Ltd., 1965.

_____. The Bronte Novels. London: Methuen and Company, Ltd., 1968.

Critics on Charlotte and Emily Bronte, ed. Judith O'Neill. Coral Gables: University of Miami Press, 1968.

Discussions of George Eliot, ed. Richard Stang. Boston: D. C. Heath and Company, 1960.

Drew, Elizabeth. The Novel: A Modern Guide to Fifteen Masterpieces. New York: W. W. Norton and Company, Inc., 1963.

Gurko, Leo. Joseph Conrad: Giant in Exile. New York: The Macmillan Company, 1962.

Hardy: A Collection of Critical Essays, ed. Albert J. Guerard. Englewood Cliffs: Prentice-Hall, Inc., 1963.

Hunt, Kellogg W. "Lord Jim and The Return of the Native: A Contrast", English Journal, L (December, 1961), 601-606.

Powell, Pansy. "On Teaching The Return of the Native", English Journal, LIV (March, 1965), 217-22.

Scott-James, R. A. and C. Day Lewis. Thomas Hardy. London: Published for the British Council and the National Book League by Longmans, Green and Company, 1965.

"Supplemental Novels: Wuthering Heights", Literature IV (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, 1970, pp. 228-56.

Tillotson, Geoffrey. Thackeray the Novelist. London: Methuen and Company, Ltd., 1954.

Twentieth Century Interpretations of Lord Jim, ed. Robert E. Kuehn. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1969.

Twentieth Century Interpretations of Wuthering Heights, ed. Thomas A. Vogler. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1969.

Louise Jones
Jane Mitcham

Phase V

SHAKESPEARE SEMINAR

Rationale

Will the real William Shakespeare please stand?

The true Shakespeare is a poet for the young, the eager, the romantic. The Elizabethans, whose average life-span would automatically make Shakespeare's audience a young one, responded with uninhibited approval. At times perhaps we think we have lost this awareness of Shakespeare's appeal and have instead consigned his works to the scholars and the critics. However, such ideas can be dispelled when we examine the Shakespeare audiences of today, especially at the three Stratfords--Ontario, Connecticut and England--and find high-school and college young people crowding into the theater, quite often standing throughout the entire performance.

If ever one needs to tread softly, it must be in helping students to discover the real significance of Shakespeare through reading, hearing and seeing his plays. A cursory reading will do little more than acquaint one with the plot; on the other hand, a dissection, or line-by-line analysis, destroys the spontaneity necessary to evoke appreciative response. Somewhere between the two extremes lies the solution to making a study of Shakespeare a memorable experience.

In the critical process the engagement-involvement is the lowest of the four elements; evaluation, the highest. It seems reasonable to suppose, however, that the greater one's ability to evaluate the qualities of a literary work, the greater his capacity for involvement. An in-depth study and critical evaluation of form, language, plot and character should enhance one's

appreciation rather than destroy it.

The Elizabethans responded to Shakespeare emotionally; the mature high-school student should also respond emotionally, but intellectually as well.

> Synopsis. Although several plays by Shakespeare have been included on lower levels students in this course have the opportunity of making a mature and in-depth study of three or four additional works of the greatest dramatic and poetic genius of the English language. Plays are chosen from the great tragedies (Hamlet, King Lear and Othello), the histories (Richard III and Henry V), and his delightful comedies (The Winter's Tale and The Tempest).

Concept

An in-depth study of three or more of Shakespeare's greatest plays leads to a deeper understanding of and appreciation for the qualities that make Shakespeare the most sublime of all poets.

Attainment Goals

The student should be able to

1. Read lines from the plays with fluency and feeling.
2. Associate metaphor with interpretation of character.
3. Read Shakespeare's plays or listen to a recording or see a live play, film, or TV performance with pleasure and comprehension.
4. Produce excerpts from the plays with character interpretation through voice, gesture and facial expression.
5. Determine psychological reactions of characters to given situations, such as Lear, Hamlet and Richard.
6. Relate Aristotle's Poetics to Shakespeare's plays, pointing out differences and similarities of the English drama and the Classical.
7. Relate the structure of the speeches to the speaker--blank verse, prose, rhyme.
8. Select specific examples of imagery (following the showing of The Artistry of Shakespeare).

9. Explain the plot of a Shakespearean play by means of a simple diagram.

10. Trace the development of the drama in England by naming the three periods and the characteristics of each period.

Basic Study

Three plays (preferably two tragedies and one history) are studied in class. One additional play is read independently. Aristotle's Poetics is optional with the teacher. Related content includes development of the drama in England, Elizabethan playhouses, aspects of tragedy, dramatic irony, versification, imagery, metaphor, symbolism, plot development, characterization, and soliloquy.

Composition stresses refinement in literary analysis--one major theme and several shorter themes dealing with aspects of the plays. Tests are primarily essay, with some portion of each test dealing with evaluation of critical material on the play. Oral composition includes interpretation and class and/or group discussion.

Materials

Texts

Pooley, England in Literature (adopted text)
Aristotle, Poetics (Mimeographed)
King Lear, ed. Francis Ferguson (Dell)
Richard III, ed. Francis Ferguson (Dell)

Audiovisual

Films

Age of Elizabeth (EBC, Region IV)
Artistry of Shakespeare (EBC, Region IV)

A Sense of Tragedy
Character
Imagery
Patterns of Sound
Turning Points

Hamlet (EBC, Region IV)

What Happens in Hamlet
The Poisoned Kingdom
The Readiness Is All

Recordings

"The Living Shakespeare: King Lear"

Suggested Approaches and Procedures

Early in the course show the films, Artistry of Shakespeare series, which analyze tragedy, character, imagery, patterns of sound and turning points. Since these are based on Macbeth, students may be issued copies of the play in order to study the passages discussed. In the meantime they should complete the reading of the first play to be discussed in class.

Assign Aristotle's Poetics as a basis for the major theme. Ask students to relate the Poetics to one of the plays to be studied or to the one read independently.

Divide students into three groups. Assign each group one of the plays that are to be studied in class. Sub-divide each group into three or four participants. Assign or let them select a scene from the play to be presented to the class at some time during the course. If the sub-group does not have enough participants, students may "borrow" from another group. The lines must be memorized.

Show the three Hamlet films (Encyclopaedia Britannica) and follow each film with class discussion.

Present background material on the development of the drama in England. Assign background reading on the Elizabethan Age.

Use two different recordings of passages from the plays and discuss the differences in interpretation.

Assign a theme which calls for an explication of a highly dramatic passage from one of the plays.

Assign a theme dealing with a single aspect from one of the plays studied:

The Fool in King Lear
Three Young Men: A Contrast (Hamlet, Laertes and Fortinbras)
Shakespeare's Use of Nature in King Lear (Hamlet, Richard III, etc.)
The Political Strategies of Richard III

Teacher Resources

Bowden, William R. "Teaching Structure in Shakespeare," College English, XXIII (April, 1962), 525-31.

Bradley, A. C. Shakespearean Tragedy. New York: Meridian Books, Inc., 1955.

Campbell Lily B. Shakespeare's Tragic Heroes. New York: Barnes and Noble, 1961.

Charlton H. B. Shakespearean Tragedy. Cambridge: University Press, 1961.

Charney Maurice. Style in Hamlet. Princeton: Princeton University Press, 1961.

Dye, Harriet. "Appearance - Reality Theme in King Lear." College English XXV (April, 1964), 514-17.

Hodgins, Frank and Audrey. "Teaching Guide for Richard III." English Journal, XLV (March 1956), 138-40, 144.

Hughes, Daniel E. "The 'Worm of Conscience' in Richard III and Macbeth," English Journal, LV (October, 1966), 845-52.

Leas, Susan E. "Richard III, Shakespeare and History," English Journal, LX (December, 1971), 1214-16, 96.

Levine, Richard A. "The Tragedy of Hamlet's World View," College English, XXIII (April, 1962), 539-46.

Ornstein, Robert. "Teaching Hamlet," College English, XXV (April, 1964), 502-508.

Parker, Richard K. "Polonius' Indirections: A Controlling Idea in Hamlet," English Journal, LVII (March, 1968), 339-44.

Shakespeare, William. Hamlet: A New Variorum Edition, ed. Horace Howard Furness, Jr. New York: Dover Publications, Inc., 1963.

_____. King Lear: A New Variorum Edition, ed. Horace Howard Furness, Jr. New York: Dover Publications, Inc., 1963.

Thorndike, Ashley. Shakespeare's Theatre. New York: Macmillan Company, 1943.

Twentieth Century Interpretations of Hamlet, ed. Maynard Mack. Englewood Cliffs: Prentice-Hall, Inc., 1960.

Twentieth Century Interpretations of Henry V, ed. Maynard Mack. Englewood Cliffs: Prentice-Hall, Inc., 1968.

Van Doren, Mark. Shakespeare (Anchor Books Edition). Garden City, New York: Doubleday and Company, Inc., 1939.

"What a Piece of Work Is Man: Hamlet," Literature VI (Teacher's Guide). The Oregon Curriculum. New York: Holt, Rinehart and Winston, Inc., 1970, pp. 127-81.

Jane Mitcham

CRITICS OF SOCIETY: MODERN DRAMA

Rationale

With the emergence of Henrik on the literary scene in the nineteenth century, the drama took on a new dimension--that of bringing to the theater audience a realistic approach to the social problems of their own time, as he portrayed real-life men and women seeking to find individual freedom in an alien society. Because of his empathy for his characters, often drawn from his own experiences, he escapes becoming merely another spokesman for reform.

Although Shaw was an early disciple, his tone and technique differed; it was not until the twentieth century that Ibsen was rightfully recognized as the "father of modern drama." Coinciding with the year of his death, a new dramatist appeared, one who also attacked the values of his own middle-class society. John Galsworthy's voice of protest was muted but clear; it was his purpose to reveal the tragic implications of a social system but not to propose the solutions, as in the inevitable result of a clash between Labor and Capital in Strife.

> A woman dead, and the two best men broken!

However, Galsworthy's revelations did not always go unrewarded; his exposure of the penal system in Justice brought about some degree of prison reform.

The modern day dramatists who are the heirs of Ibsen's technique and purpose far surpass him in popularity; for example, Sean O'Casey, Tennessee Williams, Arthur Miller and Edward Albee. But since basic values of society do not change greatly, even Ibsen has something pertinent to say to us today of our own problems: women's lib, graft, pollution, and ignorance shrouded in convention.

Synopsis. The study of the modern drama begins with several plays by Henrik Ibsen, a Norwegian who is referred to as "the father of modern drama." Later playwrights who carried on the tradition of Ibsen are Shaw and Galsworthy in England, and Arthur Miller in America. The course emphasizes the importance and popularity of the drama as a means through which the evils of a social order are revealed and criticized.

Concept

The problem drama is one of the most effective mediums for voicing dissatisfaction with the social conditions of the time.

Attainment Goals

The student should be able to

1. Read drama on his own and point out the author's purpose and dramatic techniques.
2. Point out differences in the techniques of dramatists and novelists in attacking social problems.
3. Recognize and identify outstanding differences between the Greek and Elizabethan drama (assuming the student is already familiar with these) and the modern.
4. Point out echoes of the Greek chorus as they appear in modern drama.
5. Recognize and name the character(s) through which the playwright expresses his own ideas of society.
6. Give examples of satire as a special literary convention used in social protest.
7. Identify problems of society as they have concerned playwrights of all times.
8. Formulate opinions on the extent of man's responsibility to society and his responsibility to himself.

Basic Study

Five plays are used as a basis for class discussion. Students read additional plays for symposiums, and each student reads independently one play of his own choice. Emphasis is placed not only on content of the

problem or social drama but also on the qualities of dramatic techniques, including satire, the purposes of dialogue, dialects, and recurring themes.

Essays are based primarily on analysis and criticism of the author's techniques and purposes. Oral composition (class discussion, panel discussion, symposiums) also plays an important role.

Materials

Texts

Patterns in Literary Arts Series: Dramatic Tragedy, ed. William McAvoy (Webster/McGraw-Hill)

Ibsen, Ghosts
Miller, All My Sons

England in Literature, ed. Pooley (adopted text)

Shaw, Pygmalion

Four Great Plays by Ibsen, int. John Gassner (Bantam)

Lawrence and Lee, The Night Thoreau Spent in Jail (Bantam)

Galsworthy, Plays (Scribner's)

Justice

Audiovisual

Recordings

"A Doll's House by Henrik Ibsen" (Request Records, Inc.)
"Ibsen's An Enemy of the People" (Caedmon)
"Shaw's Pygmalion" (Caedmon)
"Death of a Salesman by Arthur Miller" (Caedmon)
"The Crucible by Arthur Miller" (Caedmon)

Suggested Approaches and Procedures

Since Ibsen is generally recognized as the "father of modern drama," the course should begin with a cursory study of Ibsen's life, emphasizing the traits that were responsible for his directing the drama into new channels. In the meantime students will read Ghosts, to be discussed the latter part of the first week.

Divide the class into four groups. Assign one of the following plays to each group: The Wild Duck, An Enemy of the People, A Doll's House and

The Master Builder. (If the groups are too large, Rosmersholm may also be assigned.) Each group will prepare a symposium to be presented to the class.

Assign a paper on problems dealt with by Ibsen, basing content on the reading and class discussion of Ghosts and on the discussions by the symposiums.

Have the students (again in groups) write a short skit dealing with a current problem and present to the class. Students should give concrete evidence that they have included dramatic techniques in the writing of the skit.

Assign excerpts from the plays to be presented in class or on tape. Students should pay particular attention to interpretation. Comparisons may then be drawn between their interpretations and professional interpretations (where the records are available.)

Students should choose one play in addition to those read in class or by groups and write a critique. This play may be chosen from Arthur Miller, Tennessee Williams, Lillian Hellman, Lawrence and Lee, Galsworthy, or any other play approved by the teacher.

Assign a personal opinion paper on the conflict between man's responsibility to himself and to society.

Teacher Resources

Arthur Miller: Twayne's United Author Series, ed. Leonard Moss. New York: Twayne Publishers, Inc., 1967.

Gassner, John. "Bernard Shaw and the Making of the Modern Mind," College English, XXIII (April, 1962), 517-25.

G. B. Shaw: A Collection of Critical Essays, ed. R. J. Kaufman. Englewood Cliffs: Prentice-Hall, Inc., 1965.

Harvey, Robert C. "How Shavian Is the Pygmalion We Teach?" English Journal, LIX (December, 1970), 1234-36.

Ibsen: A Collection of Critical Essays, ed. Rolf Fjelde. Englewood Cliffs: Prentice-Hall, Inc., 1965.

Ward, . C. Bernard Shaw. London: Longmans, Green and Company, Ltd., 1950. (Published for the British Council and the National Book League)

West, Alick. George Bernard Shaw: "A Good Man Fallen among Fabians." New York: International Publishers, 1950.

Woolbridge, Homer E. George Bernard Shaw: Creative Artist. Carbondale: Southern Illinois University Press, 1963.

Mary Elizabeth Wilbanks
Louise Jones

WORLD LITERATURE I

Rationale

A universal concern of literature since its beginning is the nature and character of man, with emphasis on human and moral values. Man has many facets, and there are different influences at work on him; yet mankind is "more entwined, clear across the globe, than he ever has been--threatened with the same disasters, given to the same intensity to the love of life, and dedicated to the preservation of happy existence" which is no longer personal or national. Because man possesses basic traits that neither time nor geography can alter, a comparative study of world literature will help the student to better understand the likenessess and differences between himself and others and will provide the possibilities for a better life throughout the world.

> Synopsis. This course is a comparative study of man in literature. It includes selections from major nationalities other than British and American with some attention to minority cultures. Major works will include Euripides' Medea and Ibsen's Hedda Gabler. The selections are approached thematically.

Concept

World literature gives the student a comparative study of man that will help him to better understand man's likenessess and differences, in all periods of time and in all places, and will provide the possibilities for a better life for all.

Attainment Goals

The student should be able to

1. Relate themes in literature from various countries to the universal nature and character of man.

2. Identify those basic traits of man that neither time nor geography can alter.

3. Identify outstanding characteristics of the style of each author studied.

4. Explain in oral discussions how people in other areas of the world think and feel and what has shaped their cultural patterns and political beliefs to enrich specific literary selections.

5. Write a comparative analysis.

Basic Study

Though only a limited overview of world literature is possible in a single course, this course includes a sampling of major works from both East and West and from both the classical and the modern. Euripides' Medea and Ibsen's Hedda Gabler are given the greatest emphasis.

Materials

Text

Man in Literature, ed. Miller (Scott, Foresman)

Supplementary Texts

Russian and Eastern European Literature, ed. Miller (Scott, Foresman)
Translations from the French, ed. Miller (Scott, Foresman)
Italian Literature in Translation, ed. Miller (Scott, Foresman)
Literature of the Eastern World, ed. Miller (Scott, Foresman)
Teutonic Literature in English Translation, ed. Miller (Scott, Foresman)

Audiovisuals

Film

Russians - Insight Through Literature (Region IV)

Recordings

"Medea" (Decca)
"Hedda Gabler" (Caedmon)

Suggested Approaches and Procedures

Organize students in groups of five or six. Give each group one of the following to explore, research and report on:

Chekhov's short stories
Pushkin's poetry
Man and nature in Chinese poetry
The Nō play
Jean de Fontaine's fables

Have students dramatize one of the Nō plays (whole or in part).

Assign a comparative analysis of Medea and Hedda Gabler showing the ways the two women handle the crises in their lives.

Assign an in-class theme on "A Study in Contrasts and Similarities" using Medea and Hedda Gabler.

Select oral readings for class.

Prepare visual displays on concepts found in the literature.

Teacher Resources

Creel, H. G. Confucius to Mao Tse-tung. Chicago: University of Chicago Press, 1957.

Dorey, Michael M. "Ibsen's Hedda Gabler: Tragedy as Denouement," College English, XIX (December, 1967), 223-26.

Drake, Phyllis. "Homer in 2001," English Journal, LIX (December, 1970), 1270-71.

Friedrich, Werner P. History of German Literature. New York: Barnes and Noble, 1961.

Glenny, Michael. "'The Artillery Barrage' by Alexander Solzhenitsyn," Life, LXXII (June 23, 1972), 42-60. (Includes this complete chapter from August 14)

Ibsen, A Collection of Critical Essays, ed. Rolf Fjelde. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.

Keene, Donald. Japanese Literature: An Introduction for Western Readers. New York: Grave Press, Inc., 1955.

Lesch, Henry G. A Pageant of Old Scandanovia. New York: Books for Libraries Press, 1968.

Man in Literature (Teacher's Resource Book), ed. J. Miller, et al. Dallas: Scott, Foresman and Company, 1971.

Layne, Melba. "A Look at Solzhenitsyn," English Journal, LX (February, 1971), 205-207.

Mirsky, D. S. A History of Russian Literature. New York: Alfred A. Knopf, Inc., 1966.

Nitze, D. History of French Literature. New York: Holt, Rinehart and Winston, 1950.

Rose, Ernst. A History of German Literature. New York: University Press, 1960.

Seamon, James M. "Introduction to Modern Polish Literature in the Secondary School," English Journal, LX (January, 1971), 38-41.

Slonim, Mark L'vovich. An Outline of Russian Literature. New York: Oxford University Press, 1958.

Walter, William. Review Notes and Study Guide to the Plays of Euripides, Aeschylus, and Aristophanes. New York: Monarch Press, 1964.

Jane Mitcham

MASTERPIECES OF LITERATURE I

Rationale

In literature, as well as in art, music and sculpture, certain works have survived all ages and crossed all boundaries. These are the works that we designate today as masterpieces, even though there may have been lapses during which they fell into disrepute or were relegated to the minor position of having been great in their own time. Even Shakespeare suffered this ignominy during the seventeenth century, when Samuel Pepys wrote that "we saw Midsummer Night's Dream, which I had never seen before, nor shall ever again, for it is the most insipid, ridiculous play that ever I saw in my life." For those who agree with Pepys' denunciation of this particular play, there is John Evelyn, who said of Hamlet: ". . . but now the old plays begin to disgust this refined age, since his Majesty's being so long abroad." Melville outlived the initial popularity of Moby Dick and died before it received recognition as one of the great American novels; Fitzgerald was practically unknown in the years following his death and was not rediscovered until the Sixties. Thus we seem to determine our masterpieces in the light of their relevance today.

What, then, is the criteria by which we determine a masterpiece? First, it must relate to a universal theme; and second, the power of expression must be so great that it cannot be lost through translation nor diminished by time.

Today the works of such literary giants as Sophocles, Dante, Tolstoy, Chaucer, Shakespeare, Milton and many others are masterpieces simply because they have something pertinent to say to us of our own thoughts and actions.

Synopsis. Of the millions of words that have assumed literary form, there are relatively few that have become immortalized through the pens of great authors. In this course students have the opportunity of examining a selected few masterpieces and the culture and age that produced them. Works chosen from such writers as Sophocles, Euripides, Dante, Milton, Tolstoy and Hugo will constitute the major portion of the content.

Concept

The reading of the works of the great literary figures of the world provides one with the best that has been recorded and increases his power to evaluate literary qualities.

Attainment Goals

The student should be able to

1. Become familiar with names and nationalities of authors whose works are recognized as masterpieces in order to learn to be discriminating in choosing independent reading material.
2. Name the characteristics of the Classical epic and apply to Paradise Lost.
3. Evaluate translations by comparing two or more of the same work.
4. Examine writings of earlier centuries in order to determine themes and social and/or political problems, relating them to modern literature.
5. Relate a literary work to the same theme in art and music.
6. Establish criteria by which he may evaluate the qualities that determine the immortality of certain authors and their works.

Basic Study

Several long works are assigned for class study; including poetry, drama and fiction. Shorter works are studied on a group or individual basis: short stories, short works by Milton, other selected poems and non-fiction. Literary techniques include terza rima, allegory and characteristics of the epic.

Composition activities include literary analyses, comparisons, and evaluations.

Materials

Texts

Dramatic Tragedy (Oedipus), ed. William McAvoy (Webster/McGraw-Hill)
England in Literature (adopted text)
Dante, The Inferno, tr. John Ciardi (New American Library)
Tolstoy, Resurrection (Washington Square Press)
or
Hugo, Les Miserable (Washington Square Press)
Milton, Paradise Lost (Macmillan)

Audiovisual

Films

Oedipus Rex (EBC, Region IV)

The Age of Sophocles
The Character of Oedipus
Man and God
The Recovery of Oedipus

Filmstrips with Sound

The Age of Dante and Giotto (Guidance Associates)

Suggested Approaches and Procedures

Use a chronological approach in order to examine the literary qualities of each age and culture studied. Thus, Oedipus would be studied first. Show the Oedipus Rex films and follow each with a discussion. Use the review of the films (English Journal, October, 1965) as a basis for evaluation and argument.

Divide the class into groups of four or five. Assign a composite theme to each group. These topics may be based on other selections by the authors whose works are studied in class, such as Dante's Purgatory or additional books from Paradise Lost.

Make individual assignments of short stories that are considered classics. Authors may include Chekhov, Conrad, Faulkner, Hemingway, Galsworthy, Maugham, Turgenev, Dostoyevsky, DeMaupassant, etc. These selections should be checked against selections taught in other classes to insure that there will be no overlapping. Each student should present to the class an analysis of the qualities of the story he reads. When three or more students read stories by the same author, a symposium may be organized.

Assign a comparison of translations of a passage from either Oedipus or The Inferno. (Probably only a few students could choose The Inferno because of the scarcity of copies.)

Let each student choose a theme or topic and show how it is brought out in literature and art. (Examples: the beauty of Eve, the judgment of Adam and Eve, social problems in France, description of hell, etc.) This activity may be oral or written.

Early in the course make the major theme assignment. The topic should be related to the material studied in class but should require additional reading. Suggested topics are the following:

A Comparison of the Descriptions of Hell in Paradise Lost, The Inferno, and the Induction to A Mirror for Magistrates

A Comparison of Creon in Oedipus the King and Antigone (A student who has had or has signed up for World Literature I may not choose this topic.)

The Character of Milton's Eve in Paradise Lost, Book IX

A Study of Censorship in Milton's Areopagitica

Discuss the social problems presented in the novel used for class study. Whether the author is Tolstoy or Hugo, the idealism of the author is brought out. Discuss the philosophy and show to what extent it has been realized today.

Teacher Resources

Bayley, John. Tolstoy and the Novel. New York: Viking Press, 1966.

Clarke, Howard. "The Oedipus Films: A Review," English Journal, LIV (October, 1965), 592-600.

Ferguson, Francis. Dante. New York: Macmillan Company, 1966.

Fuller, Edmund. John Milton. New York: Seabury Press, 1967.

Grandgent, Charles Hall. Dante. New York: Frederick Ungar Publishing Company, 1966.

Hyman, Lawrence W. "Poetry and Dogma in Paradise Lost (Book VIII)," College English, XIX (April, 1968), 529-35.

Knox, Bernard. "Sophocles' Oedipus," Tragic Themes in Western Literature, ed. Cleanth Brooks. New Haven and London: Yale University Press, 1955.

Mohl, Ruth. Studies in Spenser, Milton, and the Theory of Monarchy. New York: Frederick Ungar Publishing Company, 1962.

Tillyard, E. M. W. Milton. New York: Collier Books, 1966.

Twentieth Century Interpretations of Oedipus Rex, ed. Michael J. O'Brien. Englewood Cliffs: Prentice-Hall, Inc., 1968.